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(SCORPIO!)
ROBINSON

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PATTY
(THE BAD SEED!)
McCORMACK

ROBERT
(THE EXTERMINATOR!)
GINTY

CLINT
(BROTHER OF RON!)
HOWARD

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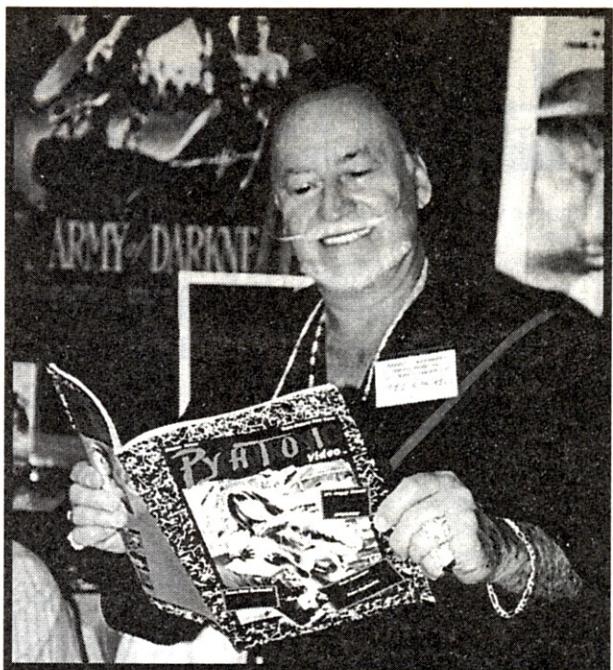
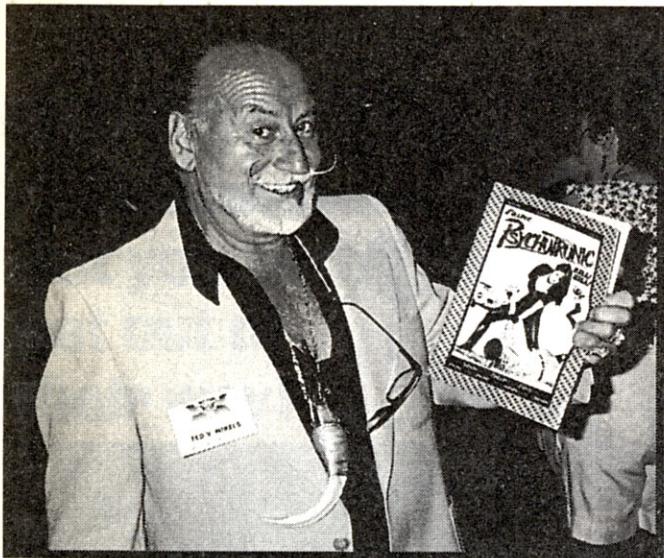
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Ted U. Mikels photos by Vic Mizzi and Erich Mees.

Hotter than Hell's Angels!



PSYCHOTRONIC®
NUMBER 23, 1996

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HOT RODS TO HELL

PATTY (now Pat) **McCORMACK** is now in her 5th decade of acting and she rarely stopped since she was 4. Many people don't realize that the little blonde girl with ponytails who was busy killing people in **THE BAD SEED** (stage and screen) was also the teenager in **THE MINI SKIRT MOB** and **MARYJANE** and the adult in **BUG** and on soap operas. McCormack was interviewed by author Max Alan Collins who directed her in the recent **MOMMY**.

ANDREW ROBINSON will always be known as Scorpio in **DIRTY HARRY** but he's a versatile serious actor who has also been in everything from avant garde plays and soap operas to **HELLRAISER** and he played **LIBERACE**, **JFK** and a **STAR TREK** alien on TV. Find out how too many roles on shows like **SPIDERMAN** and **THE A - TEAM** led him to spend years as a minimum wage carpenter. Robinson was interviewed by Anthony Petkovich who also interviewed Bruce Glover, Robert Clarke and Antonio Fargas for **PV**.

CLINT HOWARD, who specializes these days in geeky character parts (**CARNOSAUR**, **TICKS**, **BARBED WIRE...**) has been an actor since he was a little kid (the **GENTLE BEN** show..) in the 60s. He was the star of **EVILSPEAK** and **ICE CREAM MAN** and had a great role in **ROCK 'N' ROLL HIGH SCHOOL**. As the younger brother of actor turned director Ron Howard, he also shows up in big movies like **APOLLO** and has done many recent movies for Roger Corman. Clint was interviewed by Edward L. Mitchell of Oceanside, CA, who has some more great interview plans for future **PV** issue.

ROBERT GINTY was a big hit on 42nd St. as **THE EXTERMINATOR** (!) and starred in many wacky international action movies, but he was also once a young drummer who left home to tour with blues musicians (kinda like Iggy Pop did), was a TV star (**THE PAPER CHASE**) and is busy these days as a director of features (including last years **MUNSTERS** movie), TV shows (**DREAM ON**), plays and even giant Disney theme park movies. He was interviewed by Steve Voce who also interviewed William Lustig for **PV**.

Call them punks... Call them animals... But you better get out of their way!



This is the biggest issue of PV ever (100 pgs!) and it's to celebrate the publication of the new PSYCHOTRONIC book. It was a long wait (for various reasons) but the all new PSYCHOTRONIC VIDEO GUIDE is being published in August (see back page) and it's as large as a big city telephone book. You can order autographed copies direct (see page 23) or look for copies in your local bookstore. If they don't stock copies - tell them to order them!

Note to stores: We are only selling individual copies. Call your regular book wholesaler or call ST. MARTIN's Special Sales at (800) 288-2131 for wholesale info. The PSYCHOTRONIC VIDEO GUIDE will also be published soon in England. Stores wanting wholesale copies in Europe (or overseas readers who want info) should call TITAN Publishing in London (44 71 538 8300). Stores interested in doing book signing sessions should call John Carly (St. Martins publicity) at (212) 674-5151 (ex. 528).

This issue has a few extras and changes. I decided to write a bit about our recent convention and film festival experiences and Rudolph Grey (author of Nightmare Of Ecstasy) has news of a rediscovered Ed Wood scripted movie, SHOTGUN WEDDING. Our records column is gone and Art Black is now reviewing tapes (and plugging some Asian releases). If you insist on sending underground, amateur, indy, short and music related videos, Art will be reviewing them from now on - you've been warned. I decided this is not the magazine for music reviews anymore. I like music (mostly from previous decades) so much though that I'm considering doing a whole separate all music zine. Time will tell.

Even more than usual, it's amazing how many interesting and important people in the world of movies (and music) have died since the last issue. Too many were way too young to go (mostly musicians), but on the other hand many people thought that once busy PSYCHOTRONIC fave character actors Lyle Talbot and Whit Bissell were already long gone.

PSYCHOTRONIC® NUMBER 23, 1996

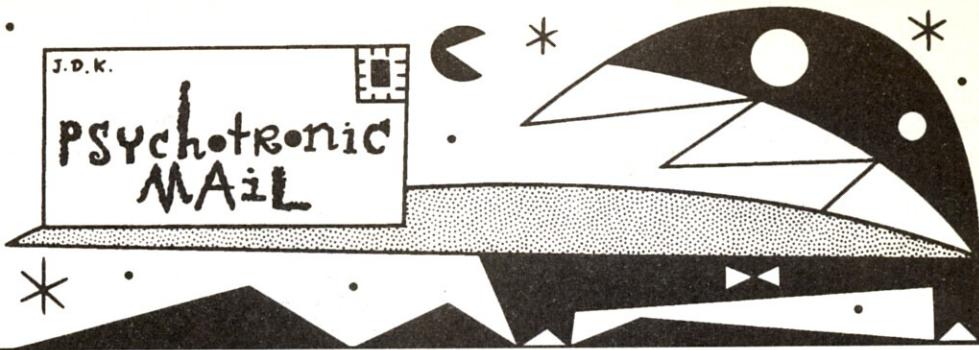
THANKS TO: Quentin Tarantino, John Waters, Clive Barker, Johnny Ramone, Karen Black, Kim Hansen, Thomas Lundmark, Rickard Gramfors, Gunnar Johansson, Bjorn Bjornson, Abbe Avramovic, Ronny Swensson (and everybody else we met and visited with in Sweden), Allan Handelman, Goth, Ken Lamplugh, Jay Schwartz, Tony Timpone, Kevin Clement, Steve Bogdany, Paul Rodriguez, Frank Henenlotter, Jeff Burr, Andrew Clyde, Gordon Smith, Renata Somogyi, Harold Pfeffer, Larry Summerson, Richard C. Walls, Jim Jones, Rick Sullivan, Kay Schuckhart, Ronald Leyendecker, Waylon Wahl, Cape Copy Center, Something Weird, Video Search Of Miami, Sinister Cinema, Threat Theatre...

DEDICATED TO: The 200 year old City Of Cleveland (in the Western Reserve), Arthel Neville (the fools at EXTRA fired her!) and everybody I forgot to thank in the PSYCHOTRONIC VIDEO GUIDE.

COVER: Jerry Gross' Cinemation released this amazing double bill of I DRINK YOUR BLOOD and I EAT YOUR SKIN ("2 Great Blood-Horrors To Rip Out Your Guts!)

15 MOVIES YOU COULD SEE IN THEATRES 20 YEARS AGO

ALICE, SWEET ALICE
ASSAULT ON PRECINCT 13
CARRIE
DEEP RED
EATEN ALIVE
ERASERHEAD
GOD TOLD ME TOO
THE MAN WHO FELL TO
EARTH
MARTIN
MASSACRE AT CENTRAL
HIGH
NETWORK
RABID
RUSS MEYER'S UP
SUSPIRIA
TAXI DRIVER



PAPA/BIRD

Hey Cleveland kid, do you know of any tapes of *The Ghoul* (Channel 61) floating around? He's my all-time hero. - **Jim Kacmarsky (Saginaw, MI)** *I finally discovered the best place to buy old horror movie host shows! Rick Thomas offers quality tapes of *The Ghoul*, *Hoolihan* and *Big Chuck*, the Cleveland anniversary show (with *Ghoulardi*), *Svengoolie* (and son) from Chicago, *Zacherle* and others from other cities. Write 2304 E. Holiday Ct., Lansing, IL 60438 for info.*

Isn't amazing to see Papa Oom Mow Mow being used to sell Pringle's potato chips? Even better, Kiwi Int. Airlines has a radio commercial using "Surfing Bird." It seems we've been right all along. Turn Blue. - **Chuck Hush** - from Ohio (**Poughkeepsie, NY**).

FULLER

I finally figured out what the movie *THE THIRTEENTH MAN* (a "mystery" title on Fuller's resume) is. It's a Don Siegel movie called *COUNT THE HOURS* (53) with McDonald Carey, Teresa Wright and Fuller (in a tiny uncredited part as a reporter). - **Tom Weaver (N. Tarrytown, NY)** *The Ed Wood segment of *SON OF INCREDIBLY STRANGE FILMS* (with Fuller) was in 88*

On Rhino's Best Of Shelly Fabares CD, Dolores Fuller cowrote "Lost Summer Love." Not a bad little ditty. Dolores is certainly not the "worst actress in the history of films" and has more class than many of today's prima donnas. - **Conrad Widener (S. Connellsburg, PA)**

MITCHUM

Fantastic Christopher Mitchum interview. I feel it's one of the best you've published. I have a copy of *RICCO* on the Alpha video label, under the name *GANGLAND*. Some of the castration scene is there, but not when "they stuff what they've cut off down his throat."! Also on video: *ANGEL OF DEATH* (New World Entertainment), *BIG JAKE* (Fox), *MY CHAMPION* (Media) and *A RUMOR OF WAR* (Fries). He was also in *DESPERATE TARGET* (80). - **Paul Petrosky (Pittsburgh, PA)** *BIGFOOT* was also released (see reviews this issue) as well as *S. F. X. RETALIATOR* (available from Luminous). Mitchum is also in David Heavner's new *FUGITIVE X* (Silver Lake).

The stories Mitchum has to tell are incredible and by far, more interesting than most of his movies. His attitude towards his life and career is great. Now do a piece on Jim! - **Andreas Pieper (Munster, Germany)**

In the interview, Mitchum said "I did another one... sort of a spinoff on *CLOCKWORK ORANGE*." It is *UNA GOT A DE SANGRE PARA MORIR AMANDO* (73), a *CLOCKWORK ORANGE* copy (Mitchum is one of the droogs) plus a subplot involving a maniac sex killer nurse (Sue Lyon), directed by Eloy De La Iglesia. It's listed in your filmography (*TO LOVE, PERHAPS TO DIE*). One of the screenwriters became an Oscar winner ten years after! - Jose Luis Garci, director of *VOLVER A EMPEZAR* (best foreign language award). - **Josu Olano (Vizcaya, Spain)** *I think Mitchum's droog movie is also aka *CLINIC OF HORRORS*.*

WILSON

TRAINED TO KILL - BLOODFIST 8 (!) has been completed. Cable channels have been having Wilson festivals. I also saw Wilson recently on a trailer for *THE ULTIMATE FIGHTING CHAMPIONSHIP* #7.

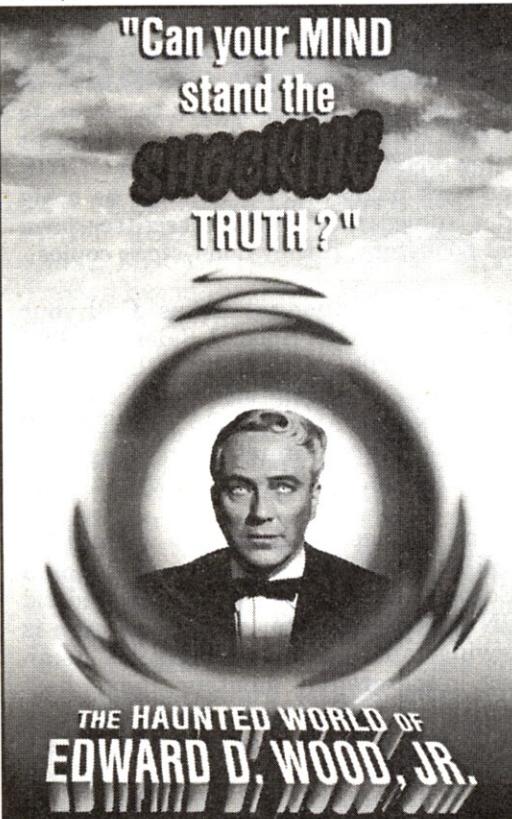
L. Q. JONES

Thank you for the interview with L. Q. Jones, one of my favorite actors. He should write a whole book of reminiscences. Jones is also in *GUNLIGHT RIDGE* (57). *THE ADVENTURES OF LYLE SWANN* is actually the subtitle of *TIMERIDER*. - **Reijo Laaksonen (Helsinki, Finland)**

Your articles on L. Q. Jones were more than appreciated. About time someone had the sense to take notice. Enjoyed the great photos as well, though considering the extensive coverage on *THE WILD BUNCH*, I would have expected at least one of his lovely T. C. character. Something about a man in a long coat and pigtails, groveling around in the mud really does it for me. - **Glenda S. Law (Hertfordshire, England)**

Mark Neel (Columbus, Ohio) and **Tim Murphy (South El Monte, CA)** both sent in lists of L.Q.'s TV credits. Now we know he was on *LASSIE* twice.

REVIEWS



TRIP WITH THE TEACHER is available on Monarch as DEADLY FIELD TRIP. Back in the late 70s (it was frequently on) Showtime's After Dark. What teacher has four students? And why did the poster have a blonde teacher when Brenda Fogarty is chestnut brown? Ms. Fogarty's other credits include FAIRY TALES as Old Mother Hubbard, SUMMER CAMP and the Ed Wood Jr. scripted BEACH BUNNIES. What ever happened to Brenda Fogarty? - **Mike Shields (Hayward, CA)**

Amos Poe (DEAD WEEKEND) had another late 70s picture called THE FOREIGNER which played at NYU. It featured small roles for fellow Max's denizens (Deborah Harry and Richard Hell) and I seem to recall it being in b/w. - **Stately Wayne Manor (Drexel Hill, PA)**

Re: STRANGE RAMPAGE (PV #21) - Do you know of any others in which Anne Howe has appeared? - **Dick Sadler (San Rafael, CA)** *Miss Howe was also in Manuel S. Conde's THE LULLABYE OF BARELAND (64) which seems to be two shorts: A WEEKEND WITH VIRGINIA (48-24-34) BELL and ANNE (46-24-34) HOWE AND THE BEATLETTES GO NUDIST (!).*

Have just seen CASTLE FREAK and although I didn't need the "kotztute" (vomit bag) I was pretty repelled by it because just like you I think it's too depressing. - **Andreas Pieper (Munster, Germany)**

RE: SEPIA SIRENS: It's Avenelle Harris (not Avaner). She's a dancer who was in THE SINGING KID (36) and CABIN IN THE SKY (43). - **Harold Pfeffer (The Bronx)**

RE: Scopitones (PV #21), Johnny Hallyday is French although born of a Belgian father. Sylvie Vartan (ex-wife of Hallyday) is Bulgarian (not Yugoslavian). Vince Taylor, one of the best R 'n' R singers ever (now deceased) is not British! His real name was Brian Maurice Holden, US citizen, great friend of P. J. Proby and brother-in-law of one part of Hanna-Barbera Productions (I don't remember which). He made his career all in France and was the composer of the immortal "Brand New Cadillac." "All The Boys..." (scopitone) by Francoise Hardy was directed by Claude Lelouch! - **Baron Didier Hanson (Barcelona, Spain)**

HOST BRIGADE shows on cable as THE KILLING BOX. - **Paul Petrosky (Pittsburgh, PA)**

The original version of THE REBEL BREED (reviewed as BLACK REBELS) is available from the Fang. Don Francis (villain in IVY LEAGUE KILLERS) is still in Canadian movies and was in McCABE AND MRS. MILLER. Georgia singer Billy Joe Royal (A NAME FOR EVIL) was also in CATCH MY SOUL (74). Nick Broomfield's documentary HEIDI FLEISS: HOLLYWOOD MADAM (BMG) includes scenes from Ivan Nagy's SKINNER. PSYCHO COP 2 (PV #20) is also playing on cable as PSYCHO COP RETURNS. And yes, we liked the reviews of BLONDE FURY and FLORIDA CONNECTION so much that we ran them twice.

OBITS

'Twas a sad day last week when my husband informed me of the death of Whit Bissell, March 5. Adding to my shock was the fact that for the

past few years I had simply assumed he was already dead! Whit Bissell planted himself in my mind around 1988 when my then boyfriend (he later became my husband!) took me to an American International/Herman Cohen double feature: I WAS A TEENAGE WEREWOLF and I WAS A TEENAGE FRANKENSTEIN. I've been spotting him ever since. It seems every time I throw a tape into the VCR, "There's Whit Bissell!" - **Elizabeth Wiethoff Baker (Minn, MN)** *Elizabeth (who also wrote about her fave Whit scenes) is interested in starting or maybe joining a Whit Bissell fan club. Whit fans (or fan club presidents) can write to her c/o PV.*

I wasn't sure Whit Bissell was still alive and I definitely didn't know that Lyle Talbot was still around: I would've thought that he passed on 20-30 years ago. Turns out they died at almost the same time. Spoke to Roger Ebert briefly at a book signing deal in a bookstore a while back and was shocked to learn he didn't know who Whit was (when I asked if he knew if he was still alive). - **Rich Klimek (Chicago)** *Maybe Rich, a long time Whit fan (who also sent Whit clippings) should start the Whit Bissell fan club.*



Steven Rich as THE WEREWOLF

Martin Balsam would be remembered for another 60s classic (besides PSYCHO and CAPE FEAR) if things had gone differently. He originally provided the voice of the computer HAL 9000 in 2001: A SPACE ODYSSEY but after viewing an early cut of the movie Stanley Kubrick changed his mind and opted for the more bland Canadian voice of Douglas Rain instead. I found out about the death of Lyle Talbot in Time magazine, and believe it or not, they failed to mention his appearances in Ed Wood movies. See if I buy their crummy magazine again. - **Brett Taylor (Wartburg, TN)**

Actor Steve Ritch died in July, 95, age uncertain, but I presume him to have been around 70. He had the title role in THE WEREWOLF (56) and appeared in CITY OF FEAR (59). - **Jeff Fisher (Lake Toxaway, NC)** *He was also Nukaya on the BROKEN ARROW show (56-8).*

You wrote that Les Baxter was from "Mexica, TX." While I didn't know this detail, I think the town is Mexia (pronounced "muh HAY uh.") RE: Wolfman Jack writeup. It was not Kitten Natividad who played the DJ in Meyer's BENEATH THE VALLEY OF THE ULTRAVIXENS, but Anne Marie (as "Eufaula Roop") and the station was the fictional "Radio RIO DIO, Texas, 100,000 Watts of Faith Healing Power!"). - **James McCoy (Big Lake, TX)**

Some other notable credits for Viveca Lindfors are VOICES and NATURAL ENEMIES (both 79), Oliver Stone's THE HAND (81), CREEPSHOW (82), SILENT MADNESS and THE SURE THING (both 84), LADY BEWARE (87), EXORCIST III and ZANDALEE (both 90), THE LINGUINI INCIDENT (91) and STARGATE (94). Apparently Christopher Stone started his career in late 60s nudie movies including THE JOYS OF JEZEBEL and THE NOTORIOUS CLEOPATRA from Boxoffice Int. He and wife Dee Wallace Stone also co-starred together on a recent syndicated LASSIE series. Butterfly McQueen was also in the vaudeville movie KILLER DILLER (48). Junior Walker was also in TAPEHEADS (88). TERRY SOUTHERN also wrote the screenplay for RANDY, THE ELECTRIC LADY (79), an X rated movie starring Desree Cousteau. Jerry Siegel co-created Superman and

The Peter Grant write up should have said "stayed with Jimmy Page when Led Zeppelin was formed."

Jeremy Brett was an excellent psycho in THE VERY EDGE (63). Frank Perry's ex-wife was named Eleanor and it was Prince Andrew (not Charles) who was porking Koo Stark. - **Michael Will (Montreal)**

Hugh Shelton (letter elsewhere) also scoffed at Jr. Walker having 21 hits. I never said top 10. All but 9 of them were top 40 though. One of his best early hits ("Cleo's Mood") only made it to #43 and the lowest position of the 21 was #75. Some of the greatest singles ever released never made it into the top 100. And speaking of hits, until recently I only used reference books that listed charting songs from the "rock era" (mid 50s on). Some artists that were undercredited bitwise in our Never To Be Forgotten section are Perez Prado, Sammy Davis Jr., Xavier Cougat, Slim Gaillard, Tennessee Ernie Ford, Harriet Hilliard (Nelson), Cab Calloway, Phil Harris, Burle Ives, Les Baxter, Gary Crosby and of course, Dean Martin. And I wish I had listed Johnny Ray!

Your review (of The Complete Films Of Vincent Price) is particularly special to me. By describing my "detailed...look at Price's life" as "nearly 50 pages," you've implied that's pretty long. No other review has remarked on how thorough that bio section is. Also, the insertion of the exclamation mark in "she screened 94 (!) of his (100) movies" also indicates that you think that's a lot. Damn straight it's a lot! Nobody else has seemed impressed by that either (one reviewer said "only 94") and I KILLED myself locating prints of a few of those flix! (I even turned up QUEEN OF THE NILE in both English and Italian - and trust me, once was enough). - **Lucy Chase Williams (W. Hollywood)**

Anybody know anything about Jack Moran, credited screenwriter for FASTER PUSSYCAT! KILL! KILL! ? - **Gene Phillips (Houston, TX)** Jack (aka John E.) Moran also wrote Meyer's WILD GALS OF THE NAKED WEST (62), COMMON LAW CABIN (67) and GOOD MORNING AND GOODBYE! (68).

ETC.

June Wilkinson's Mexican movie LA RABIA POR DENTRO/ THE RAGE WITHIN was transmitted a few months ago by Mexican cable channel El Canal de las Estrellas. This channel plays two old Mexican movies daily. - **Jose Claudio Spina (Sao Paulo, Brazil)** Jose also listed many 50s Mexican horror movies he's seen on cable recently.

Applaud your opening logo "Not On Line/No Virtual Reality." Good to know that others have not been taken in by this information superhighway hype and b.s. Please keep PSYCHOTRONIC in hard copy. - **Tony Williams (Carbondale, IL)**

TV channel RTL has produced and broadcast three new Edgar Wallace movies (THE CAT FROM KENSINGTON, THE CAROUSEL OF DEATH and THE BLIND ONE). (The casts include) Pinkaus Braun, Gisela Uhlen and Harold Leipnitz who have all been in some of the old movies. Eddi Arent (21 old Wallace movies!) has cameos in all three. The films are lacking the "Wallace touch" and are more or less boring. There are plans to film (as a musical!) the life of Marion Michaels (LIANE, THE JUNGLE GODDESS). Some time after the two Liane movies, the young Marion had a serious car accident and quit acting. At 23 she fled

Germany with her boyfriend to Iceland. In 79 she fled again, this time to East Germany/DDR. There she led a tough life with drugs and depression. Since 83 she is married "happily" and until 91, she worked as a dubbing assistant on East German TV. She said she is working on her autobiography. - **Andreas Pieper (Munster, Germany)**

Since you had a photo in the last issue, DR. GOLDFOOT AND THE BIKINI MACHINE has been aired semi-regularly on TNT. If you look closely, you'll note one of the androids is Deanna Lund (TV's LAND OF THE GIANTS megababe), a future Larry King ex-fiance. - **Stately Wayne Manor (Drexel Hill, PA)** More recently, Lund was in movies like ELVES and TRANSYLVANIA TWIST (both 89), THE GIRL I WANT (90) and ROOTS OF EVIL (91), in which she has a topless scene with Brinke Stevens.

Christopher Mitchum. Who cares? L. Q. Jones. Ditto. Don "The Dragon" Wilson. Who? I was disappointed and angered by the plague of goddam typos in #22. - **Hugh Shelton (Centerline, Mi)** Hugh sent his issue back with all the typos noted, corrections, notes on everything he disagreed with, plus a long 6 pg. hand written letter - and offers to proofread. The problem is not the proofreader, it's my schedule. Parts of most PV issues are often never seen by a proofreader. Kent State was in 1970 and Conrad Veidt was in CABINET OF DR. CALIGARI (not FAUST which starred Emil Jannings).

LASERBLAST was the last movie on MYSTERY SCIENCE THEATRE 3000 on the Comedy Channel, but new episodes are being produced for the Sci-Fi Channel. Meanwhile check out REEL WILD CINEMA (Sundays at midnight on USA), hosted by Sandra Bernhardt. Each hour show includes several condensed features (all from Something Weird), trailers and guests like David F. Friedman, Russ Meyer or Russ Tamblyn. It's very strange to see even censored and edited down (some by Frank Henenlotter) versions of exploitation movies like THE CURIOUS DR. HUMP, THE WILD AND THE NAKED and THE BLOODY PIT OF HORROR (!) on television. All that remained of SHE DEVILS ON WHEELS was about 10 minutes!

Manhattan area viewers should look for MEDIA FUNHOUSE, hosted by Ed (on local cable channel 69 Sun/Mon morning 1:30 AM and channel 16 Fri/Sat morning 1:30 AM). I've seen many of his weekly shows of "high art to low trash" on tape (thanks to Akira) and am often amazed by what he shows and what he gets away with (there is no censorship or copyright problems on public access). Some topics have been CINDERELLA 2000 (and Rene Harmon and Al Adamson), a soap opera exorcism, DISCO GODFATHER (and Rudy Ray Moore), Sid and Marty Kroft kid shows, SEX AND ZEN, Tom Waits, SCREAM FOR HELP, Dean Martin TV shows, BLOOD FREAK, Scopitones, MANIAC and LSD movies. Some movies are shown in an edited down form and entire shows are devoted to great short Euro art films (like LA JETE).

We received our first mail from Cuba (does this mean I'll be on an FBI list now?) and it's LIBRO ARTE PROMOCIONAL (Vol 3), a bound brown paper book of prints (realistic, fantasy and some cartoons) by various artists. Banco De Ideas Z is at Calle 19 # 1362 apto. 15e/24y 26. Vedado, Havana, Cuba. PV

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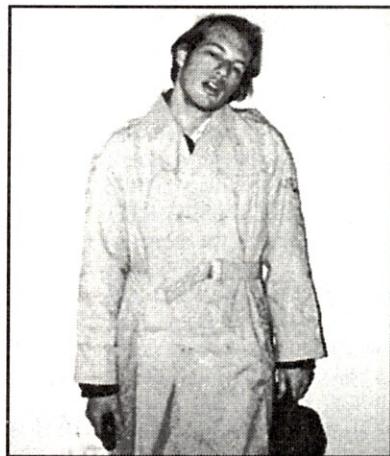
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Russ Meyer has finally released his formerly rare 1973 BLACKSNAKE (!) on his own RM label. WATER BEARER is releasing a letterboxed restored, subtitled, original version of the trilogy SPIRITS OF THE DEAD (HISTOIRIES EXTRAORDINAIRES). The narration is from Australia (the US version was read by Vincent Price). It's 117 mins. long. MTI (the company that released MEET THE FEEBLES!) has also released Brett Piper's THEY BITE (reviewed way back in PV #12). ORION offers Paul Verhoeven's neglected FLESH AND BLOOD at sell through prices. ANCHOR BAY has the widescreen A NIGHTMARE ON ELM ST. with 30 mins. of outtakes including two alternate endings and trailers for all NIGHTMARE movies (this was mentioned last issue as a disc from Elete). REPUBLIC is releasing BETTY BOOP: THE DEFINITIVE COLLECTION, an 8 volume set (which will include the amazing cartoons with Cab Calloway, Louis Armstrong and others). Every Max Fleischer cartoon should be available. And the best news for 60s music fans is volumes 5 through 8 of HULLABALOO, made up of 7 half hour shows and one hour show and featuring over 50 acts. The tapes (or box set) is from MPI which also has the first 4 volumes of the MUSIC SCENE (69-70) series.

COLUMBIA/TRISTAR has finally released HEAVY METAL (81) with digital sound and an extra segment (on laser too). The Family Collection includes THE 5000 FINGERS OF DR. T and THE TROUBLE WITH ANGELS (66) with Hayley Mills and directed by Ida Lupino. A new series of \$9.95 titles includes TAXI DRIVER, FAIL SAFE, DePalma's OBSESSION and KRULL.

Cult Video (part of Full Moon) is re-releasing END OF THE WORLD (77) with Christopher Lee, LASERBLAST with Roddy McDowall and THE DAY TIME ENDED with Chris Mitchum (both 78 and both with David Allen animation) plus CREEPAZODS (87) with Lianna Quigley.

FOX has two Bette Davis British Hammer movies on tape for the first time: THE NANNY (65) and THE ANNIVERSARY (68) plus two 70s disaster classics (THE TOWERING INFERNO and THE POSEIDON ADVENTURE) and the Hammer/Raquel Welch ONE MILLION YEARS B.C. (also on laser). Julien Duvivier's all star TALES OF MANHATTAN (42) now has 6 episodes (the segment starring W.C. Fields has been restored). Hitchcock's REBECCA, NOTORIOUS and SPELLBOUND, THE NIGHT STALKER, STRAW DOGS, THE OMEN, and THE FURY are all now at \$9.98.

HOME VISION has a great line-up of classics including PEEPING TOM, THE THIRD MAN, MR. HULOT'S HOLIDAY, BLACK ORPHEUS, BEAUTY AND THE BEAST, the original LORD OF THE FLIES, Orson Welles' F FOR FAKE, Bergman's THE SEVENTH SEAL, Cluzot's WAGES OF FEAR and DIABOLIQUE, Fellini's LA STRADA and AMACORD

and Kurosawa's SEVEN SAMURAI, YOJIMBO and RASHOMON.

KINO has released 12 Douglas Fairbanks silent movies (also available in 2 box sets). They include THE MARK OF ZORRO (20), THE THREE MUSKETEERS (21), ROBIN HOOD (22) which is tinted, THE THIEF OF BAGDAD (24) which is tinted and runs 155 mins., THE BLACK PIRATE (26) in Technicolor (!), and THE IRON MASK (28) with an orchestral score. All of these action hits were also produced by Fairbanks.

The latest in MCA's excellent low price (\$14.98) line of Horror Classics are: THE MYSTERY OF EDWIN DROOD (33), based on Dickens and starring Claude Rains, Boris Karloff and Turhan Bey in THE CLIMAX (44), the color (!) followup to PHANTOM OF THE OPERA, Boris and Charles



Laughton in THE STRANGE DOOR (51), based on Robert Louis Stevenson and CURSE OF THE UNDEAD (50) with Michael Pate as Dracula in the old west. All were originally from Universal. MYSTERY SCIENCE THEATRE 3000 THE MOVIE (one of the lowest grossing theatrical releases in years) is also from MCA.

MGM's Vintage Classics series includes THE MANCHURIAN CANDIDATE, ON THE BEACH, WHITE HEAT, BAD DAY AT BLACK ROCK, ODDS AGAINST TOMORROW and Fritz Lang's THE WOMAN IN THE WINDOW. Their Contemporary Classics include THE TAKING OF PELHAM ONE TWO THREE, RUNAWAY TRAIN (based on a Kurosawa script) and Michael Mann's THIEF. Since there was a new FLIPPER movie, MGM also has a new series of Ivan Tors 60s productions including the original FLIPPER, ZEBRA IN THE KITCHEN (title song is by the Standells!) and NAMU, THE KILLER WHALE, retitled NAMU, MY BEST FRIEND (!). And now you can buy PRETTY MAIDS ALL IN A ROW (PV #22)!

NEW LINE offers the original 79 PHANTASM (widescreen) with audio commentary and behind the scenes footage, a new release of Argento's CREEPERS and the bizarre Hong Kong movie THE CRIPPLED MASTERS (84).

RHINO has begun releasing Mystery Science Theatre 3000 movies on tape: THE AMAZING COLOSSAL MAN, MITCHELL and CAVE DWELLERS are first to be followed by THE POD PEOPLE and THE BRAIN THAT WOULDN'T DIE. 4 separate volumes of MONKEES shows (2 per tape) are out. I'm waiting for the episodes with Tim Buckley and Frank Zappa.

TRIBORO has new sell through versions (EP or SP) of ANDY WARHOL "PRESENTS" DRACULA and FRANKENSTEIN (rated R), both starring Udo Kier. Too bad FRANKENSTEIN isn't the uncut 3D version. DRACULA comes in R or unrated versions. Laser versions (from Criterion) have commentary by director Paul Morrissey. The excellent JACK BE NIMBLE is in the same low price Triboro series.

TURNER (TMC) also has a new line of Classic Movies including the best (Charles Laughton) version of THE HUNCHBACK OF NOTRE DAME, Hitchcock's SUSPICION, Lang's CLASH BY NIGHT and Welles' MAGNIFICENT AMBERSONS and CITIZEN KANE. THE BEATLES ANTHOLOGY is coming from Turner as an 8 tape box (running 10 hours). They could have put it on 5 tapes of course (and charged less money). Pioneer is releasing the laser version.

WARNER has finally put out Neil Young's anti-nuke HUMAN HIGHWAY (PV #19) but at 83 mins., it's a shorter version that I reviewed. The Warner Classics series includes REBEL WITHOUT A CAUSE (re-issued to coincide with the James Dean stamp), BONNIE AND CLYDE, DIAL M FOR MURDER and Robert Wise's HELEN OF TROY (all also on laser discs). WEA/LIVE has a new Literary Masterpieces series. They were all (good) 70s TV movies, including: LES MISERABLES (with Tony Perkins as Javert), THE MAN IN THE IRON MASK (with mini series king Richard Chamberlain and Patrick McGoohan), THE TALE OF TWO CITIES (with Peter Cushing) and THE COUNT OF MONTE CRISTO (with Chamberlain and Donald Pleasence).

LASER DISCS:

DISNEY's Buena Vista has PULP FICTION (widescreen) with extra footage, a Tarantino interview more and Disney has released the ahead of it's time TRON (82) with supplements.

FOX has Peckinpah's STRAW DOGS the now remastered THE OMEN (76), RAISING ARIZONA (87) and WILL SUCCEED SPOIL ROCK HUNTER (57) starring Jayne Mansfield. All are widescreen.

From IMAGE: CABINET OF DR. CALIGARI (19) at the original speed, with a new translation and title cards, tinted scenes, a new music score

and two running commentaries with historical info. The newly restored THE OLD DARK HOUSE (32) with commentary by 85 year old star Gloria Stuart. THE HAUNTED STRANGLER and CORRIDORS OF BLOOD make up a 1958 British Boris Karloff double feature. BURN WITCH BURN (61), a widescreen release with commentary by writer Richard Matheson. Bunuel's TRISTIANA (70) starring Catherine Deneuve. A remastered widescreen INVADERS FROM MARS (86). A 127 min. version of the TV mini-series THE DAY AFTER. The same company also released ATOMIC CAFE for a possible nuke double bill. MANIAC COP with commentary by Lustig, Cohen, Jay Chattaway and Bruce Campbell. The Best Of Bogart includes MALTESE FALCON and CASABLANCA (both with Peter Lorre), THE BIG SLEEP and TREASURE OF THE SIERRA MADRE and don't forget ELVIS '56: IN THE BEGINNING with all those great early TV appearances.

MCA has a Don Knotts double feature: THE RELUCTANT ASTRONAUT and THE GHOST AND MR. CHICKEN (!) and a Don Siegel double feature: MADIGAN and CHARLEY VARRICK. Also: TREMORS with supplements concerning the FX, a letterboxed STREETS OF FIRE (84) and see Eddie Deezen at his finest in Spielberg's restored 1941 (with supplements and commentary).

From MGM: GOLDFINGER: a letterboxed Deluxe Edition with audio interview tracks, 2 shorts about the movie and a Harold "Oddjob" Sakata TV commercial. And a letterboxed director's edition of LORD OF ILLUSIONS with 12 more minutes of footage, interviews, a making of documentary and more.

LUMIVISION: Leone's A FISTFUL OF DYNAMITE is a director's cut with new footage. Ken Russell's CRIMES OF PASSION (84) is a directors edition with new scenes and commentary, COMMUNION (87) is a director's cut with audio commentary, outtakes and an alternate ending, HEATHERS has commentary by Michael Lehmann and others. All (including THE HIDDEN and I COME IN PEACE), are remastered and widescreen.

The ROAN GROUP is going to release the late Al Adamson's most famous movies: DRACULA VS. FRANKENSTEIN and SATAN'S SADISTS (!) on disc and the British Edgar Wallace adaptations DARK EYES OF LONDON/HUMAN MONSTER starring Lugosi (39) and CHAMBER OF HORRORS (41). A Karloff/Lugosi box set includes Bela in THE DEVIL BAT and THE INVISIBLE GHOST (both 41) and GHOSTS ON THE LOOSE (43) plus Boris in the rarer titles: MR. WONG, DETECTIVE (38) and BRITISH INTELLIGENCE (40).

CATALOGS (order these and you won't have to wonder where to find all those rare tapes anymore).

CATHODE is a small digest with cartoons, shorts, comedies educational films (including ones from France) and some X comps. Box 522, New Haven, CT 06503. EI Vol 2 #2 (\$5) is a digest of new and recent indy horror movies (including titles from Tempe, Salt City, W.A.V.E and others) plus books, zines and soundtrack CDs. Box 625, Lodi, NJ 07644. FANG 96 Catalog, features horror, sci fi, JD, rock + roll, crime, comedies, silents and TV shows. This is

the Fang's first full magazine style catalog. Box 1012, Floral Park, NY 11002. INCREDIBLY STRANGE FILMWORKS now has a digest supplement to their big catalog featuring horror, sci fi, exploitation and titles from Rhino, Orion and other companies. Box 28404, Las Vegas, NV 89126. JUST FOR THE HELL OF IT offers what used to be sold by The Gore Gazette, so their first (alphabetical) catalog is filled with rare horror, exploitation and depravity. Mike Decker, Box 19, Butler, NJ 07405. LOONIC VIDEO (digest) specializes

records, books and zines. Box 2565, Silver Spring, MD 20915. S.V.E. (Stan's Video Exchange) rents sex (soft core and hard X) and some exploitation videos. Box 797 Macomb, IL 61455. VIDEO SEARCH OF MIAMI continues to issue frequent updates of brand new and older rarities from around the world to their giant catalog (PV #21). Box 16-1917, Miami, FL 33116.

BOOKS, ZINES, MUSIC... CATALOGS

ATOMIC BOOKS #2 (\$2.95) is an over 100 pg. one stop for cult, trash and pop culture comix, fanzines and books. Also with original art and articles. 229 West Read St., Baltimore, MD 21201. COLLECTORS' CHOICE is a monthly digest of every possible kind of rock and pop music from the past now on CD (imports too) plus music videos and radio audio tapes. They also have a more mainstream all video Critics Choice catalog (\$3). Box 838, Itasca, IL 60143. DARK CARNIVAL (#6) is a digest one stop for current movie zines (including this one) from around the world (plus some books and videos). There are also supplement updates. 17 Cottage Beck Rd, Scunthorpe, S. Humberside, DN16 1LQ England. DEL-FI RECORDS #3 is a digest of music releases (lots of 50s/60s rock and surf). Box 69188, L.A., CA 90069. DRACULINA DIRECT #1 (\$1.50) is fanzines, comix, and recent horror videos. Box 587, Glen Carbon, IL 62034. ESTRUS #27 (\$1) is a quarterly digest of records (and zines) with trash culture articles. Box 2125, Bellingham, WA 98227. NORTON RECORDS Catalog has all their great rock, rockabilly, surf and R+B, CD, LP and 45 releases and books, zines and videos. New release updates are also mailed. This is the company that rediscovered Link Wray and Hasil Atkins. Box 646 Cooper Station, NYC 10003. RANSOM NOTE GRAPHICS sells mostly trash culture T shirts but also has a section of rare (mostly horror) videos. Box 13314 Oakland, CA 94611. RHINO #28 (\$3.99) is 140 pgs. (fully indexed) of every CD, cassette and video (music, TV, Ed Wood...) that this famous company (which started as a record store) offers. 10635 Santa Monica Blvd., LA, CA 90025. ROUNDER #7 features blues, rock, folk, country, jazz and world music in all formats and some music videos. One Camp St., N. Cambridge, MA 02140. SUNDAZED TYMES (#6) is a digest of music releases (lots of 60s rock, surf and Buck Owens) and zines. 27 Church St., Coxsackie, NY 12051. WILD AND WICKED is the catalog European readers should order for cool zines and music (rockabilly, garage, punk...). Write Gunnar Johansson, Fatbursunnsgr. 13, 2 tr, 11828 Stockholm, Sweden.

ALSO ...

VOYAGER has released the first 6 of RICK PRELINGER'S OUR SECRET CENTURY, a 12 CD-ROM series. They include amazing industrial, instructional, safety and propaganda films with commentary and supplements. MOTEL RECORDS has gone all out to promote their VAMPYROS LESBOS Sexadelic Dance Party CD of music from 3 1969 Jesus Franco movies (all star Soledad Miranda). With extensive liner notes by Tim (Video Watchdog) Lucas. PV



THE HAUNTED STRANGLER

in rare cartoons, silents and comedies and they have soundies, horror, sci fi and TV shows. Updates are also published. 2022 Taraval St. #6427, S.F., CA 94116. LUMINOUS #2 is an alphabetical digest of rare (mostly Euro) horror, exploitation and western titles. Box 1047 Medford, NY 11763. MOVIE MORGUE is an alphabetical digest of (mostly) horror and sci fi and exploitation videos. Box 27577, Seattle, WA 98125. MOVIES UNLIMITED 96 Catalog (\$10.95 ppd) is over 700 (!) pgs., offers every type of video available including titles from Sinister and Something Weird (except hard X which is in a separate catalog) and has a great Drew Friedman cover. Supplement and sale catalogs will follow if you order the main one. 6736 Castor Ave., Phil., PA 19149. OBSIDIAN VIDEO has an alphabetical digest of (cult, horror, exploitation, 'X, animation, music...) videos for rent. 5 Steeple St. Providence, RI 02903. SINISTER 96/97 Catalog is 100 pgs. of "over 1400" horror, sci fi, fantasy, JD, exploitation, sword and sandal movies, B and Euro westerns, mysteries, martial arts, serials, silents and trailer comps. Box 4369, Medford, OR 97501. SOMETHING WEIRD Supplement #2 (\$3) offers still more rare and incredible Sexy Shockers, Roadshow Rarities and Untamed Videos, countless adults only titles (soft core and hard X), compilations (sex, cartoons, commercials, trailers, music...) plus lots of Sword And Sandal movies and kids movies from K. Gordon Murray. Also with SW supplement #1. Also ask about the PussyCat catalog #2 (posters and pressbooks). Box 33664, Seattle, WA 98133. TRASH PALACE #1-B is a digest of new (and used) horror, exploitation, music (and Rudy Ray Moore) videos plus rare

REVIEWS

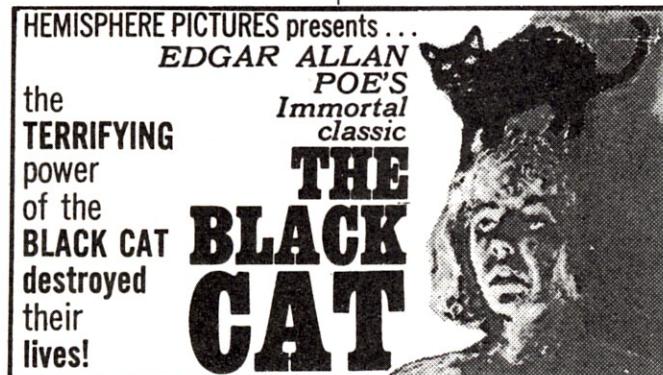
RARE POE MOVIES UNEARTHED!

(EDGAR ALLEN POE'S) LEGEND OF HORROR (SW, 60/66) D Enrique Carreras, Bill Davies, P/S Enrique Torres

Here's a fascinating horror rarity. *MASTER OF HORROR* (U.S. release - 65) was 2/3 of the Argentinian trilogy *OBRAS MAESTRAS DEL TERROR* (60). The Tell Tale Heart segment was strangely expanded for this feature (apparently not released until 72!) with new American footage. Pierre is put in a rat filled dungeon with bearded old Sydney. They escape, Pierre meets his former lover (Fawn Silver from *ORGY OF THE DEAD!*) and Sydney kills people in amazing, bloody, hard to believe "Magickation" (partially animated) scenes. The new footage also features scenes from Corman Poe films, music from *THE ASTOUNDING SHE MONSTER* (!), tinted scenes and zombies. Meanwhile, Sydney's on/off flashback is a creepy and effective version of the Poe tale. Young Sydney (future Spanish director Narciso Ibanez Serrador) goes to work for his scary, mean, one eyed uncle (Narciso Ibanez Menta - his real life father and star of all 3 original segments) in his shop stocked with loud clocks. With lyrics by Johnny Mercer (?!). It's a welcome Frank Henenlotter Sexy Shocker release.

THE BLACK CAT (Falcon, 65) D/S Harold Hoffman, P Patrick Sims

In one of the rarest (and most outrageous) horror movies from Texas (Ft. Worth), modern day drunken writer Lew (Robert Frost) spends time in his inherited mansion with his many pets while totally ignoring his sulking blonde wife (Robyn Baker). Later he cuts a cat's eye out (like in *MANIAC!*), throws hot coffee at a monkey and hangs and electrocutes another cat. After some insulin shock treatments the traditional cat in the wall ending occurs. The pay off axe through a head with spurting blood (!) scene is still shocking (it was in the ads I remember seeing as a kid). Also with subliminal cats in the credits, pot smoking, and, like in *LEGEND* (above) there's some very odd animation. As an extra bonus, cool nightclub scenes feature local singer Scotty McKay (later in *CREATURE OF DESTRUCTION*!) and his pre-Beatles style rock combo doing "Brown Eyed Handsome Man" and "Bo Diddley" while patrons do the frug plus a great original about the devil (while bandmembers wear black eye patches!). Hoffman produced Larry Buchanan's *TRIAL OF LEE HARVEY OSWALD* and *UNDER AGE* and Buchanan regulars Anne McAdams and Bill Thurman have roles here. The print is excellent.



TIA CARRERE GETS SERIOUS

THE IMMORTALS (Evergreen, 95) D Brian Grant, S/act Kevin Bernhardt, P Elie Samatha (?)

Here's a black comedy *RESERVOIR DOGS* clone, in which Eric Roberts, who owns a big L. A. nightclub, puts together mismatched teams of dying criminals for a series of holdups. Pregnant Tia Carrere (an associate producer) is teamed with misogynist Chris Rock (who at least is funny). A bald racist (Joe Pantoliano, also a producer) that talks like Joe Pesci is teamed with Clarence Williams III. A long haired college grad (writer Bernhardt) is teamed with an idiot ex con (Brian T. Finney). Homophobic William Forsythe is teamed with a gay (Kieran Mulroney) with AIDS. It's an actor driven movie with a heart and it sucks. The worst part is a ridiculous, overdone "Mexican standoff" scene that would make more sense in *SPY HARD*. Tony Curtis is the Italian gangster being ripped off.

HOSTILE INTENTIONS (Warnervision, 94) D/S Catherine Cyran, P Ronnie Hadir

All men are extreme sleazeballs in this topical *JACKSON COUNTY JAIL* (76) variation. Three young American women (star Carrere, Lisa Dean Ryan and Tricia Leigh Fisher) drive to Tijuana for some fun and go to a party given by American jocks where drinks are drugged. They end up in a local jail without any IDs and one is raped by a corrupt guard. They break out with a Mexican guy (Carlos Gomez) they've been told is a dangerous killer and several cops are killed. After a massacre at a refugee camp, the American women join a deadly dash for the border.

U.S. border patrolmen routinely kill some of the desperate aliens. By the director of *IN THE HEAT OF PASSION* 2 (94).

ZOLTAN SPENCER

ALL THE WAY DOWN (SW, 68) D Zoltan G. Spencer

Joe (Joe Weldon), a pot smoking Hollywood club manager with sideburns (who leaves his underwear on during sex) explains that "girls are putty in my hands." Two bi-sexual topless dancers who "really lay on the bizarre bit" (they use chains and whips) are the main attraction for the young couples in the audience. Joe seduces Cindy (Pat Barrington) the blonde bar girl and makes her the new star. Cindy strips (nervously at first) for the audience,

takes a bath, is photographed and does a harem dance in a black wig. The b/w movie is mostly a series of silent scenes with added rock instrumentals and some psychedelic ragas. It's a must for fans of Barrington, also in the director's *SISTERS IN LEATHER* (PV #21).

HAND OF PLEASURE (SW, 71) D Zoltan G. Spencer

In England (cue stock footage), Gerard, an American (the same guy from Spencer's similar *TERROR AT ORGY CASTLE* - PV #21) meets a blonde "sex researcher" and they have all kinds of sex (some not faked) then whip each other (while he wears a corset) and go at it again. A fortune cookie lures them to the museum of Dr. Dreadful (a guy in a plastic mask) who energizes the hero by putting an electric metal cap on his head (like what Bela did in Ed Wood's *BRIDE OF THE MONSTER*). Meanwhile, the new blonde girlfriend is stripped and seduced by two of the doc's captive naked women (on a bed in a cage). One of them is Marie Arnold (also in Ed Wood's *NECROMANIA*). Gerard kills the doc, then fucks the three women, one at a time while the others pass out, sometimes on top of each other (this is one of the most outrageous and memorable sex scenes I've ever seen). The music is rambling psych rock. I think Spencer is aka Cuban exile Manuel S. Conde and does anybody else out there think this must have been written by Ed Wood?! A Frank Henenlotter Sexy Shocker release.

60s

THE ICE HOUSE (SW, 69) D Stuart E. McGowan, P Dorrell McGowan.

A violent ex cop (Robert Story) turns psycho killer after he's smashed with a bottle by Venus (the British Sabrina from *SATAN IN HIGH HEELS*), the star dancer at the Magic Mushroom club. Every time he's about to kill women we see freak out FX. He hides bodies in his ice house (I wonder if the makers of *FISTS OF FURY* saw this?). Meanwhile his "square" cop identical twin (David Story, also in *MANTIS IN LACE*) is put on the case (they look like two Ken Wahls). The most memorable part is when lots of totally naked dancers act like they're in a rock musical while a band pretends to play the ridiculous "Do The Scrub." With pot smoking, sex with underwear on, a long motorcycle chase and some hilarious obvious dummies for bodies. The name stars are Scott Brady as the police Lt., and Jim Davis as the club owner. Marsha Jordan is glimpsed and (I think) John Holmes appears. The songs are by Texan Ray ("Tell Laura I Love Her") Peterson. I actually saw this in a theatre (the Standard or the Roxy) in Cleveland. It's improved with time but the print wasn't so worn then. A Frank Henenlotter Sexy Shocker.

BIGFOOT (World Video, 69) D/S Robert F. Slatzer, S James Gordon White, P Anthony Cardoza

The selling point here is Joi Lansing (in a revealing mini dress) and Judy Jordan (in a bikini) being pursued, captured and tied to poles by a whole clan of various sized hairy monsters (they look like 2001 apeman rejects) who "don't seem to have use for men." The actor who saves the whole inept movie is John Carradine (the real star) as Jasper, a southern con man who wants to capture a monster for personal profit. Christopher Mitchum is a weekend dirt biker who reluctantly teams with Jasper and his partner (uncle John Mitchum) to get his girlfriend back. James Craig is the sheriff, Ken Maynard is the general store owner (a movie poster for one of his old westerns is on the wall) and Doodles Weaver (playing it straight for a change) is a ranger. Elvis' bodyguard Sonny West, Lindsay Crosby and Haji (as a blonde with no lines) have very little to do. The music is instrumental rock jamming and pseudo country. Carradine and Lansing were also in *HILLBILLYS IN A HAUNTED HOUSE* and with all the hick backwoods

characters this seems aimed at the same audience. Slatzer and White also collaborated on *THE HELLCATS* (68), also with West.

MAHON

INTERNATIONAL SMORGASBROAD (SW, 65) P/D/cine. Barry Mahon

In one of Mahon's best, most obsessive nudes, a female narrator scolds Bernie (chubby comic Bernie Allen, later in *THE PRODUCERS*), a cook who daydreams about naked women. Most of this movie is non-stop naked bodies, lovingly photographed. Beautiful women smile, talk on the phone, lounge in beds, sit on barstools drinking champagne, even adjust a TV set. Models include the Swenson Twins and a young, pre porn star "Aunt Peg" (billed as "Gigi the German bombshell") who swims, walks around and sunbathes with some friends. Sometimes you just see torso close-ups. Occasionally Bernie returns, tries to cook, and asks the waitresses out. It ends with 5 naked women meditating on a bed. Brilliant.

BUNNY YEAGER'S NUDE LAS VEGAS (SW, 64) P/D/cine. Barry Mahon, S Maurice McEndree

In this very tame adult movie, charming white haired photographer Yeager (as herself) goes to Vegas for a rest with her nice, understanding, pipe smoking husband (Bud Irwin). Carl, a "sharp operator" in shades (who narrates) wants them to work and her whiney friend Peggy (Peggy Pepper) wants to pose "incognito" to pay off gambling debts. Various models (usually keeping bikini bottoms on) pose for Bunny in the hotel room then Peggy poses on a boat and by the Hoover Dam. In faded color. Mahon also made *BUNNY YEAGER'S NUDE CAMERA* (63). Yeager is still working as a glamour photographer in the 90s.

40s

YOUTH AFLAME (Sinister, 45) D/S Elmer Clifton, P J. D. Kendis

(HOODLUM GIRLS) Everybody talks about the teens of today in this Social Service Pictures release starring Joy Reese as Katy, a nice Detroit girl who joins a "jive club" with a milk bar. Entertainment there includes an acrobatic dancer, a singing bartender and a long drum solo (my favorite part). One girl there says "Don't swoon you goon." Trouble is, Katy's wilder and prettier older sister Laura (Kay Moseley), manipulated by a (Timothy Farrell type) gangster boyfriend, spikes the punch. The sisters have a cat fight and it all leads to tragedy. Clifton was replaced (by Ida Lupino) as director of *NOT WANTED* (49), the year he died.

WHITE PONGO (SW, 45) D Sam Newfield, S Raymond L. Schrock, P Sigmund Neufeld

A cliche Brit ("By jove") and his blonde daughter ("Right-O!") arrive in the jungle with a comic butler. She (Maris Wrixon, also in *THE APE*) falls for her new bodyguard (Richard Fraser). The Germans that the expedition joined up with turn out (surprise!) to be bad guys. Meanwhile Pongo, a big white "missing link" follows them upriver and kidnaps Wrixon to his tree house. Men in gorilla suit fans will love the scene where Pongo fights another gorilla and another scene with a whole bunch of gorillas. One of 15 (!) Newfield directed movies from 45, the stock footage filled PRC release is now a David Friedman Roadshow Rarity. For some reason the box says it's a 1955 movie in color!

UTA ERICKSON, PSYCHEDELIC SEX STAR

BACCHANALE (70) P/D/S John + Lem Amero



Bunny Yeager

Here's the most bizarre and maybe best experimental sex movie you'll ever see. Ruth (the beautiful and usually naked Uta Erickson) leaves her body, attends a NYC fashion show, meets death and goes to Hell (for the sin of incest with her Nam vet brother Gordon). She watches a couple in a hard X scene and her main sex scene (in a graveyard) has (unnecessary) hardcore inserts. She also does it on a grave and with the mistress of Hell while two guys go at it in a cage (they're partially obscured). With excellent psychedelic editing, a disorienting collage soundtrack (heartbeats, air raid sirens, frantic voices...) and clever use of color, b/w and tinted scenes. Some ideas seem to be borrowed from DAUGHTER OF HORROR, CARNIVAL OF SOULS, Polanski and Ed Wood. The late Lem Amero (also the editor) started (with the Findlays) as early as 65 (he worked on BODY OF A FEMALE and SATAN'S BED). He and brother John (also the cinematographer) later made many features including BLONDE AMBITION (80). Available (for \$14.95) from Tony Pradlik, 27 Woodland Pl., White Plains, NY 10606.

MNASDIKA (SW, 69) D/act... Michael Findlay

Most of this incredible movie is happy women in the woods and fields (of "ancient Greece") - frolicking, dancing, running around, fondling and loving each other. If it had been named PLANET OF LESBIANS it would probably be the most famous soft core sex feature of all time. The three (including Uta Erickson) who seem to be Goddesses wear only flower bikini bottoms. The younger three (with contrasting hair colors) are always naked. Their scenes feature lots of what used to be called "split beaver shots." Some scenes are in slow or fast motion and split screens and extreme close-ups are used. Findlay's wife Roberta (both used pseudonyms) was the probing cinematographer. A female voice provides non-stop narration to the silent footage and a lone man (Findlay) wakes in the ancient past and is punished for being a rapist/killer. Erickson (using various names) also starred in THE KISS OF HER FLESH (68) and THE ULTIMATE DEGENERATE (69) by the Findlays.

UK

HAUNTED (October, 95) P/D/S Lewis Gilbert, S Tim Prager, Bob Kellett

In a serious quality adult ghost movie (for a change), a 1920s psychology professor (Aidan Quinn) who exposes fake seances is summoned to a vast estate by a frightened old nanny (Anna Massey from PEEPING TOM). There he meets (and falls for) the charming Christina (Kate Beckinsale), has nightmares about a childhood accident (when his twin sister died) and is threatened by great balls of fire. He also has problems with Christina's very odd brothers (Anthony Andrews, also an executive producer and Axel Lowe) and meets their old doctor (John Gielgud). HAUNTED has surprises and some effective shocks plus the special added attraction of Beckinsale (COLD COMFORT FARM) posing and swimming naked (it's important to the plot). It's based on a novel by James Herbert (THE SURVIVORS, DEADLY EYES). From Lumiere in France with Zoetrope (Coppola was an executive producer).

THEY DRIVE BY NIGHT (Sinister, 39) D Arthur Woods, S Paul Gengello

Shorty (Emlyn Williams) is released from prison then accused of another murder in this very British movie. It deals with non stop rain, lorry drivers, lorry girls, tiny roadside cafes and characters say cor, fags, mate, blimey, bloke, balmy and crackers. A dance hall girl (Anna Konstam) helps him hide out in an old abandoned house. Mr. Hoover (Ernest Thesiger) is an amateur psychologist who offers to help. He hangs out at the local palais,

collects girly mags, and keeps a secret scrapbook. If you liked Thesiger in BRIDE OF FRANKENSTEIN and THE OLD DARK HOUSE, you'll want to see him in this too. Warner/ First National passed on releasing it in America and used the name for a George Raft movie in 1940. Williams (from Wales) was a well known actor, playwright and screenwriter. Woods (from Liverpool) was killed in action during WWII.

TREAD SOFTLY STRANGER (Sinister, 58) D Gordon Parry, P/S Denis O'Dell, S George Minter

No good Johnny (George Baker) flees debtors in London and returns to his hometown of Rawborough. He latches on to Calico (Diana Dors) a tough, weary club girl. She convinces his accountant brother to embezzle money and murder results. With Terence Morgan and the familiar faces of Patrick Allen and Andrew Keir. Many scenes take place on an apartment rooftop (a set) where platinum blonde Dors exercises. Baker was born in Bulgaria.

COOL IT CAROL! (VSOM, 70) P/D Peter Walker, S Murray Smith

Joe (Robin Askwith with Brian Jones hair) is a moody braggart who delivers meat for a living. He and his 17 year old friend Carol (Janet Lynn) take a train to London and lose their money at a gambling/strip club. Carol ends up doing nude modeling, hooking and being in a porno movie for money. The "true" innocents in the city story is kind of depressing. Also with Stubby Kaye (!) as a TV star and Jess Conrad. Askwith was also in Walker's THE FOUR DIMENSIONS OF GRETA and THE FLESH AND BLOOD SHOW (both 72).

ZITO HIRES TIERNEY

BLOOD RAGE (Tapes Of Terror, 79) D Joseph Bigwood, S Robert Jahn, P Joseph Zito, Robert Braueman

(NEVER PICK UP A STRANGER) Ritchie (Ian Scott, who narrates) is an ugly, creepy upstate voyeur teen who hitches to NYC, moves into a cheap Times Sq. room, takes a job at a Yoo Hoo (!) drink plant and continues killing women (who continue to come on to him for some reason). A

lovesick cop whose hooker girlfriend was a victim searches for the killer. Lawrence Tierney (still with hair) is a police Lt. and Irwin Keyes shows up as a pimp. It's cheap and half assed but is still an interesting and disturbing 70s relic with some good qualities (mostly copied from others). Situations and even camera angles are from TAXI DRIVER (the score is fake Bernard Herrmann) and THE TENANT. You might even agree that HENRY and BASKET CASE both borrowed a bit from the obscure BLOOD RAGE. With drug addicts, a hippie commune, nude dancing, disco music, bell bottoms and a Travolta poster.

ABDUCTION (Tapes Of Terror, 75) D Joseph Zito, P/S Kent E. Carroll

Supposedly this was going to be the first hard X feature with name Hollywood actors, but it eventually came out (in 81) as a pretty damn boring R movie. It claims to be based on a pre-Patty Hearst kidnapping novel from 72 (hah!). Wealthy Patricia "Prescott" (Judith-Marie Bergan) is kidnapped, the expected stuff happens and tapes of her sexploits are sent to her parents (Leif Erickson, who watches her on 8 screens and Dorothy Malone who has little to do but look worried). Meanwhile, an FBI man (Lawrence Tierney) and his partner interrogate suspects. At the end, off duty cops (one is James Tolkan) accidentally find her. Cinematographer Joao Fernando also did porn (and Chuck Norris) movies. If you want to see a dumb Hearst movie with lots more sex, look for TANYA (PV #20) or if you want to see a real movie about her see PATTY HEARST (88).



ABDUCTION

REBEL HIGHWAY series.

I figured these 10 Showtime premiere JD period movies would have been issued on video by now (some have been re-broadcast on TMC). Considering all the talent involved, I'm surprised that they didn't receive more attention. Lou Arkoff (son of AIP's Sam) and Debra Hill were the producers for all 10 and deserve praise for hiring all these varied directors and (apparently) giving them free reign. Only one (CONFESIONS OF A SORORITY GIRL) is a remake, the others are original (more or less) scripts that borrow the classic names of AIP productions from the 50s. They vary greatly in quality and tone but all have good music, a mixture of oldies and newly recorded versions of oldies (A+M released a soundtrack CD). Here they are (in more or less the order that I liked them).

ROADRACERS (94) D/S/ed Robert Rodriguez, S Tommy Nix
David Arquette is a likable rebel who wants to play guitar like Link Wray, dates Mexican Salma Hayek and is in trouble with a (racist) gang led by Jason Wiles, son of the sadistic sheriff (William Sadler). His goofy but philosophical best friend (John Hawkes) is obsessed with the new movie INVASION OF THE BODY SNATCHERS. ROADRACERS is violent, rude and funny, has great period detail, Texas slang and lots of attitude. A skating rink action scene is set to a Hasil Adkins song (!). With Johnny Reno (who scored the music) as a rock band leader, Kevin McCarthy (watching himself from the balcony) and Lance LeGault and Helen Shaver as her parents. Much of the music is vintage Wray instrumentals (from Norton Records), reason enough to watch. Hayek and Hawkes were both also in FROM DUSK TO DAWN, but this is better.

COOL AND THE CRAZY (94) D/S Ralph Bakshi

Rosalind (Alicia Silverstone) is a bored and irresponsible Venice teen wife and mom who has an affair with a violent (and married) JD (Matthew Flint) with a convertible and a small gang. Her nice, hard working mechanic husband Michael (Jared Leto) then has a fling with a sexy, free thinking, pot smoking artist (Christine Harnos, also in DAZED AND CONFUSED). This is the only one in the series to take a look at the beat scene and is pretty bleak (even with a Harnos sex scene and Silverstone stripping to her underwear on the beach). There's a beat club with live jazz, Jack Kerouac and cocaine. With Jennifer Blanc as Rosalind's bad influence best friend, Tuesday Knight and John Hawkes as one of the greasers. Music by The Blues Traveler. Bakshi made THE COOL WORLD (animation and live action) before this.

RUNAWAY DAUGHTERS (94) D Joe Dante, S Charlie Haas

In what seems to be Dante's followup to MANTIS (also filled with cold war references), three small town teens steal a car and go after the boy who got the nice blonde one (Holly Fields) pregnant. Julie Bowen is the wild city girl and Jenny Lewis just wants to escape her fighting conformist parents. They encounter various characters on the road, like survivalists (John Astin and Cathy Moriarty) and sleazy local cops (Leo Rossi and Courtney Gaines). Dick Miller (in a major role) is the P.I. hired to find the girls. With Joe Flaherty and Belinda Balaski (parents who run the drive in), Dee Wallace Stone and Christopher Stone (bored drinking parents) and Fabian. AIP posters and in joke names abound, Roger (who is pretty funny) and Julie Corman barbecue, Sam Arkoff himself runs a store and there's a clip from I WAS A TEENAGE WEREWOLF. The music is vintage Fats, Ricky and Eddie Cochran plus The Neville Brothers doing "Let The Good Times Roll."

SHAKE, RATTLE AND ROCK! (94) D Allan Arkush, S Trish Soodik

It borrows (a lot) from John Waters' HAIRSPRAY, but this comedy has a great cast (some from the director's ROCK 'N' ROLL HIGH SCHOOL) and is lots of fun. Teen singer Renee Zellweger (LOVE AND A .45) and sax playing Patricia Childress start a band with drummer Max Perlich who has access to an empty restaurant for a club. They encounter opposition from horrified anti-rock moms (led by librarian Mary Woronov, out to prove that "this music is a drug") and end up charged with creating a riot on a televised mock trial. Meanwhile the leader (Latanya Baldwin) of a black girl group is encouraged by her former singer aunt (Ruth Brown) but is unable to get on the local bandstand type TV show (hosted by jive talking Howie Mandel) because of the racist producer (Gerritt Graham). Also with John Doe as a biker, William Schallert as the judge, Dick Miller as a cop, Stephen Furst, Nora Dunn, P. J. Soles, Dey Young and even Paul Anka (!) as a racist butcher. It opens with Zellweger (whose vocals were all dubbed in) dancing wildly on her bed while singing to "The Girl Can't Help It" and ends with "C'mon Everybody" by an offscreen Iggy Pop.

CONFESIONS OF A SORORITY GIRL (94) D Uli Edel, P/S Debra Hill, S Gigi Vorgan

This is a remake of Corman's SORORITY GIRL (57) which was itself a teenage remake of THE STRANGE ONE (also 57), based on a novel by Calder Willingham. Jamie Luner (formerly on JUST THE TEN OF US) is

the rich new sorority member who lies, blackmails, manipulates and seduces while ruining the lives of other students. Cat fights and tragedy result. Alyssa Milano co-stars with Sadie Kratzig, Danni Wheeler and Brian Bloom. By the German director of LAST EXIT TO BROOKLYN. The music is mostly quiet oldies and the end theme is Fats Domino's "I'm Gonna Be A Wheel Someday" by Sherlyn Crow.



MOTORCYCLE GANG (94) D John Milius, S Kent Anderson

Gerald McRaney is a retired soldier who moves his Texas family to California in a blue Ford. His daughter Lee Ann (Carla Gugino) and his cheating, childish wife (Elan Oberon) are the targets of the four man gang of heroin dealing killer bikers in the desert led by blonde Jake (son of Gary) Busey. Lee Ann is taken across the Mexican border and McRaney seeks a bloody, bone breaking revenge. Also with John Cassini, Richard Edson and Marshall Teague. The soundtrack includes Esquerita. This and ROAD KILLERS (PV #21) both copy HOT RODS TO HELL (67).

REFORM SCHOOL GIRL (94) D Jonathan Kaplan, S Bruce Meade

All men are extreme sleazeballs in this serious movie that's partially an uncredited remake of the Brit classic LONELINESS OF THE LONG DISTANCE RUNNER (62). Donna (blonde Aimee Graham) is falsely blamed for a hit and run death in a stolen car and sent to prison where she trains and is encouraged to win at a track meet. Meanwhile, her little sister is the target of both her lecherous uncle and the violent guy (Matt LeBlanc) that caused the death. This one's got shower room nudity (not the leads) and a topless lesbian scene. Donna is put in solitary for "sexual perversion" (with Teresa Dispina). Also with Carolyn Seymour as the warden, Elisa Pernier Gabrilli and Leo Rossi. The music includes "The Stroll" (an amazing song) by the Smithereens and Johnny Powers. Kaplan, whose directing career had started at Corman's New World, made the feminist BAD GIRLS (94) just before this.

JAILBREAKERS (94) D William Friedkin, P/S Debra Hill, S Gigi Vorgan

Angel (Shannen Doherty), a 15 year old cheerleader, becomes involved with handsome pot smoking black leather JD Tony (Antonio Sabato Jr.) who robs two stores, making her a local outcast. Her supportive mom (Adrienne Barbeau) and father (Vince Edwards) move the family to Bakersfield where she finds a new jock boyfriend, but Tony breaks out of jail, kills a cop and comes after her. Also with Charles Napier. The music is instrumental rock. I expect more from Friedkin.

GIRLS IN PRISON (94) D John McNaughton, S Samuel Fuller, Christa Lang Fuller

The directors of HENRY and SHOCK CORRIDOR collaborated on this unbalanced comic murder mystery prison movie with a complex but silly plot. After a recreation of the McCarthy hearings and Korean war news, huge headlines announce why several Hollywood area females have gone to prison. Star Missy Crider writes the hit "Endless Sleep," then is framed

for the murder of the record's producer. Ione (daughter of Donovan) Skye is a lesbian convict who has a surprising passionate naked shower kissing scene with black convict Bahni Turpin (also in MALCOLM X). With Anne Heche (also in a shower scene), Nicolette Scorsese, Jon Polito, Tom Towles as a guard and a brutal prison yard battle. Concrete Blonde does "Endless Sleep" at the end.

DRAGSTRIP GIRL (94) D Mary Lambert, S Jerome Gary

Mark Dacascos plays Johnny Ramirez who parks (and helps steal) cars for a Mexican gang. He lives with his nice, polio stricken little brother (and ace mechanic) in a room rented by a friendly blonde hooker (Traci Lords). Johnny falls for a rich Catholic girl (co-star Natasha Gregson Wagner - the daughter of Natalie Wood in another WEST SIDE STORY derived role). They make love in a bomb shelter and participate in a deadly drag race. With Maria Celedonio as his jealous former girlfriend and Richard Portnow as a police detective. Dacascos (who is very Asian looking) plays a Latino who is mistaken for a white guy with a tan.

SCIENCE FICTION?

FORBIDDEN ZONE: ALIEN ABDUCTION (Cult, 96) D Lucian S. Diamond, S Vernon Lumley, P Vlad and Dana Paunescu

Three women sit around an indoor pool and relate sometimes half remembered and overlapping sex dreams and mutual flashbacks. Seems like they had all experienced sex fantasies one night with the same weird guy - actually an alien. One saves a masked woman (she was being whipped while wearing a saddle) which leads to a lesbian scene in a castle. Asian American Playboy centerfold Pia Reyes remembers a flashback (being drunk with two guys) inside of flashbacks ("It's all so surreal"). The narrated movie is a suggestive, confused (on purpose) soft R attempt at something but has too much editing and too many FX for a sex movie (it's being sold as sci fi). I guess people could really enjoy it while on the right drugs. It's another one made in Romania from executive producer Charles Band. With Darcy DeMoss (also naked in HORROR CAFE), Carmen Lucatus and Meredyth Holmes. Note the use of the OBLIVION western set.

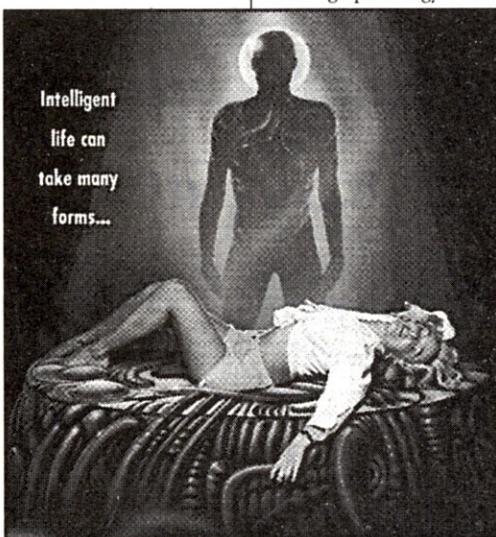
VAMPIRE VIXENS FROM VENUS (Shanachie, 95) P/D/S Ted A. Bohus

In this dumb comedy with many topless scenes, 3 monster face aliens land in New Jersey and morph into (hooker look) women who can zap loser teen guys into skeletons. They are the blonde leader (J. J. North), the dumb blonde (Theresa Lynn) and one with black hair (tall Leslie Glass, also in porn movies). The comic lead character is a short, idiot British detective (Leon Head) who talks way too much and falls for Michelle Bauer (another alien). Charlie Callas is a bartender in a rock club. It was made in Fort Lee, NJ (a film center back before Hollywood) and resembles a Fred Olen Ray movie (Ray even shows up) but is even cheaper looking.

DECOTEAU

BLONDE HEAVEN (Torchlight, 92) D "Ellen Cabot," S Matt Millenko, Kenneth J. Hall, Mathew J. Walsh, P Karen L. Spencer

A businesslike board of L. A. vampires (in dark sunglasses) secretly watch planned sexual encounters. The "keeper of the law" (Julie Strain) is featured



FORBIDDEN ZONE

in the most (of many) sex scenes (often on tables and/or doggie style) and is sort of featured in others as she "becomes" other people. She thinks Angie, a blonde waitress from Oklahoma (Raelyn Salaman from Ohio), is a reincarnation of her lost love, so bites her and turns into her boyfriend for a lesbian scene. She also becomes Michele Bauer. One scene is an absurd choreographed orgy with women (in underwear) each with 2 musclemen.

Also with Mary Tudor, Janine Stilio, Monique Parent, Tamera Carrera and the very talented Joe Estevez as a Van Helsing type projectionist.

BEACH BABES FROM BEYOND 2 (94) D "Ellen Cabot", S Mark M. Chelini, P Karen L. Spencer

(CAVEGIRL ISLAND) The first BEACH BABES (PV #17) had too many guest stars and characters. This one concentrates on sex and nudity as 3 women in a spaceship crash on a prehistoric planet run by a comic voyeur (Lenny Rose) with an irritating birdman assistant who creates "virtual reality" (including some animated dinos). Blonde Zina (returning star Sarah Bellomo) does a long (butt in the camera) nude dance, has a sex scene with a mute caveman and is in a banana sucking during oral sex scene that would fit right in one of her hard X films (she's aka Roxanne Blaze). Sola (Stephanie

Hudson who looks Asian) and blonde Luna (Tina Holloway) also have one featured sex scene each, followed by an orgy back on the ship. The planet is represented by the sea shore, Bronson Canyon and some studio sets. It's going direct to cable.

50s

GIRL GANG (SW, 50) D/edit Robert C. Derteno, P George Weiss

Non-stop drug abuse is what keeps this incredible roadshow classic going. Joe (Timothy Farrell), a "regular guy" in a black shirt with white tie, lives in a cheap apt., but he always has willing young women around ready to steal cars, rob a gas station or blackmail horny businessmen for their weed or heroin. He gives June (Joanne Arnold) lessons on how to "joy pop" (in her leg). Wanda agrees to do 5 boys (offscreen of course) in order to join the gang while others get high and make out by garbage cans in the alley. Every time somebody gets high, harp music is heard. Joe also uses a disbarred alky

doctor and young Jack who brings new customers ("Let's blaze em, you'll hit the ceiling!"). Women wear pointy push up bras, there's a cat fight, boogie woogie piano music and some jitterbug dancing. Farrell was also in PIN DOWN GIRL and GUN GIRLS (both PV #20) also by Derteno. William C. Thompson was cinematographer (notice the mic shadow). It's a Johnny Legend presentation.

PERILS OF THE JUNGLE (Sinister, 53) D George Blair, S Frank Taussig, Robert T. Smith, P Walter White Jr.

Ohio born wild animal trainer Clyde Beatty stars in what seems to be two episodes of an unsold TV kids' series narrated by a man showing 16mm footage to his nephews. Beatty (as himself) helps out an animal dealer (Phyllis Coates) who has to contend with cliche bad guy Gorman (John Doucette). Beatty uses his famous whip and chair to tame lions during a fire and the native "boys" say "Yes, Bwana." The second story involves a narrow escape from a native king in a skull mask. Only 63 mins. long and from Lippert. Blair also made SABU AND THE MAGIC RING (57). Beatty's next (and last) role was in RING OF FEAR (Warners 54), set in his own circus and co-starring Mickey Spillane!

GANGBUSTERS (SW, 54) D Bill Karan, S Phillips H. Lord, P William J. Faris, William H. Clothier

After an extreme overkill 3 part intro, this settles into the tale of John "Omar" Pinson (Myron Healey), the smiling, smooth talking but vicious public enemy #4. He fakes his own death after his second prison escape and a crazed young ex con (Sam Edwards) kills to impress him. A flashback of Pinson digging out of his own grave is a nice touch and many actual locations are used. The "true story" was released the same year as DRAGNET (the movie version of the TV series) and Corman's HIGHWAY DRAGNET but has a darker tone. With Frank Gerstle (MONSTROSITY) and Don Harvey (in many serials) as detectives, Frankie Richards as Slug and Joyce Jameson in a bit part. It's a Johnny Legend Untamed Video.

KING DINOSAUR (Sinister, 55) D Bert I. Gordon, S Tom Gries, P Gordon Zimbalist

After a very long intro (and narration by Marvin Miller), 2 men and 2 women land on the new planet Nova (the only thing we see of their spaceship is a wing). One says, "Let's get out of these suits" and they laugh at some baby honey bears. Some giant crickets fight, a gator battles a lizard, then an A bomb explodes. The end. The Lippert release (only 59 mins.) is pretty mind numbing. The stars are Bill Bryant (later in many TV movies), Douglas Henderson (INVASION OF THE SAUCER MEN, BLACK ZOO...) and Wanda Curtis and Patti Gallagher who seem to have disappeared along with planet Nova. Screenwriter Gries later directed HELTER SKELTER (76).

RECENT

THE WILD SIDE (Evergreen, 95) D/S Donald Cammell, S China King, P Elie Cohn, John Langley

Anne Hecht (with short blonde hair) is Alex, a young Long Beach bank executive who explains in voiceovers that "My pimp boss is going to call in our mortgage if I don't fuck our clients." She becomes involved with a deranged money launderer (Christopher Walken with dyed black hair) and his lovely Asian wife (Joan Chen, also an associate producer) and is raped and blackmailed by the chauffeur (Steven Bauer). Chen and Hecht's major sex scene (partially under covers) is an attraction, but otherwise WILD SIDE is like a 4 character black comedy play. At one point Walken says a variation of the "You all work for me" line that Mick Jagger said in Cammell's

PERFORMANCE. Alan Garfield is the pimp banker boss. The music is by John Hassel. The direction is credited to a Frank Brauner. Hecht has been an ANOTHER WORLD regular and was also in the recent GIRLS IN PRISON.

MR. STITCH (WarnerVision, 95) P/D/S Roger Avery

After sharing the PULP FICTION writing Oscar, Tarantino did vampire hookers and Avery did Frankenstein (and his bride). Rutger Hauer is the doctor who creates the super strong Subject 3 or Lazarus (Wil Wheaton) from many multi-colored body parts (Tom Savini did the impressive makeup FX). Lazarus reads the Bible and has nightmares and the two leads talk a lot on bare white sets (just like in THX 1138). Eventually Hauer (who was an executive producer) disappears (he walked over creative differences), Lazarus escapes and falls for Nia Peebles. It's a talk filled pretentious bore with a few laughs (and an impressive floating giant eyeball). Also with Ron Perlman, Michael Harris (also in last issue's irritating SUTURE) and Taylor Negron. It was filmed in France and is showing on the SciFi channel.

TALES FROM THE HOOD (HBO, 95) D/S/act Rusty Cundieff, P Darren Scott

Advertised (and mostly reviewed as) simply another horror anthology (but with black stars), this disturbing, hard hitting and subversive movie is like E. C. comics moral revenge stories written by Rev. Farakhan. Clarence Williams III is a mortician who relates four tales to some street toughs. A black cop

(Anthony Griffith) doesn't stop white cops (including Wings Hauser) from beating and killing a community activist (Tom Wright). David Allen Grier (usually in comic roles) plays a horrible abusive step father. A David Duke style politician (Corbin Bernsen) moves into a New Orleans mansion (once the site of a slave massacre). The payoff to this one is similar to the killer doll sequence of TRILOGY OF TERROR. A gang member prisoner (Lamont Bently) who preys on other blacks, volunteers for CLOCKWORK ORANGE style "behavioral modification." A doctor (the late Rosalind Cash) shows him actual historical scenes of lynchings and racial violence. During this sequence the Times Sq. crowd we saw this with was shocked into total silence. KNB, the Chiodo Brothers and Screaming Mad George worked on the FX. Spike Lee was an executive producer. Cundieff and Scott also made the hilarious FEAR OF A BLACK HAT.

THE MADDENING (Vidmark, 95) D Danny Huston, P/S Leslie Greif, S Henry Slesar

Here's Burt Reynolds as you've never seen him! He's convincing as Roy Skutter, the head of a demented Florida family who kidnaps a woman (Mia Sarah) and her little girl. His out of it wife (Angie Dickinson) thinks the locked up woman is her sister and his psycho daughter keeps the terrified girl on a rope. Skutter/Reynolds (who had killed his midget son !), drugs, chains up, punches and rapes Sarah. He also has visions of his taunting father (William Hickey) in a wheelchair. With Josh Mostel as a comic relief detective and Brian Wimmer as Sarah's husband. This was made in Florida where Reynolds lives. In better days, Burt and Angie had co-starred in SAM WHISKEY (69). The director's father starred in CHINATOWN.

PLAYBACK (Par, 95) D/S Olley Sassone, S David Dubos, P Joseph Sassone

In this office intrigue drama, Tawney Kitaen is a freelance designer who is ignored by her porno watching husband (Charles Grant). They're taped doing it in the paradise room at a sex club (part of a set up), his boss (George Hamilton) comes on to Tawney and a devious co-worker (Shannon Whirrey) plots with a P.I. (Harry Dean Stanton) to use blackmail to take over Hamilton's satellite dish company. The only real surprise in this pretty

dull R rated movie is Hamilton (recently a TV talk show co-cost) bound and being whipped by a dominatrix. It's a Playboy magazine release.

TERRIFIED (A-Pix, 94) D/S James Merendino, P/S/act Rustam Branaman, S Megan Heath

All men are extreme sleazeballs in this movie starring Heather Graham (DRUGSTORE COWBOY) as a traumatized young widow (her husband had killed her lover and himself) who is robbed, punched out and beaten by some guy in a wool cap who keeps returning to her huge apt. A detective (Branaman) starts to help her but turns hostile. She has (offscreen) sex with her friend Pearl (Lisa Zane) but even she abandons her. This depressing as hell movie features nightmares and copies a lot from REPULSION and THE TENANT. With Max Perlich, Balthazar Getty, Richard Lynch and Paul Herman.

BILLY BADD (York, 92) D/S/cine/edit/act Alex Downs, P/act Mark Hovator

Frankie (Tom Dennis) and Zoe (Nocola Seixzas), driving through the desert in a van, stop for sex then are threatened and chased by deranged killer biker Billy Badd (star Robert Restaino). Restaino deserves some kind of anti-Oscar for the way he rants, sings, laughs, dances and uses various voices. Billy even crucifies a cop on the back of his bike - "Be careful Frankie, he's a psycho!" A scared Nam vet seems like the only one who could help the terrified couple. BADD copies ROAD WARRIOR, TEXAS CHAINSAW MASSACRE and includes b/w rape flashbacks and explosive flashforwards.

BLUE FLAME (Col., 93) D/S Cassian Elwes, P Stephen Bataillard

Elwes produced some good movies (for I.R.S.) but who told him he could direct?! In L.A. of the future, two alien killers, long haired Fire (Jad Mager) and Rain (Kerri Green, the little girl in GOONIES!), escape from suspended animation and mess with the reality of the depressed, unshaven former cop (Brian Wimmer) who had imprisoned them. Frequent senseless flashbacks and nightmares clash with an overabundance of dialog ("We can make love in your mind while I kill you.") on cheap sets. There's a priest in a monster mask and the "hero" has to fight himself. Brett Thompson was second unit director and David Niven Jr. was executive producer.

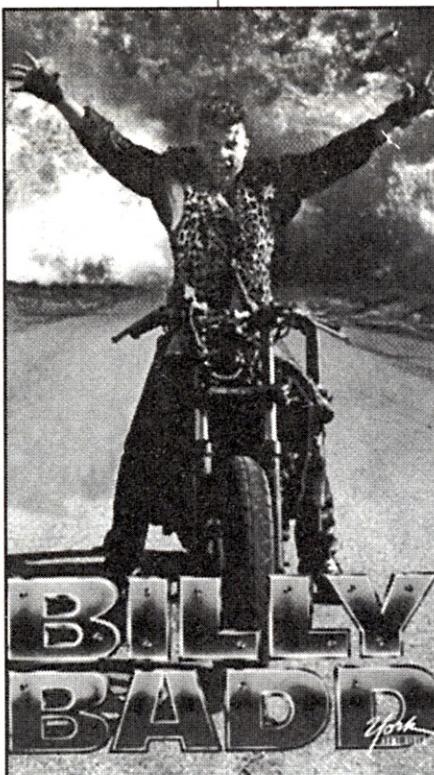
MASTERGATE (Showtime, 92) D Michael Engler, S Larry Gelbart, P David Jablin

In a right on target spoof of the Iran Contra hearings (televised on CNN), the Ollie North character Major Manly Battle (James Coburn) uses funny doubletalk to explain how arms were diverted to make TET: THE MOVIE. Other witnesses are Dennis Weaver as a Bush like VP, Ed Begley Jr., Bruno Kirby and Ken Howard. Darren McGavin is a right wing senator on the panel which also includes Jerry Orbach, Henry Jones, Pat Morita, Robert Guillame, Richard Kiley and David Ogden Stiers. Newscasters are Tim Reid, Marcia Strassman and Buck Henry. McGavin and Coburn have the funniest lines but old Burgess Meredith steals the show as a hologram (!) of the late director of the CIA. Former Clevelander Brian Risner (sound mixer) and Alan Howarth (sound editor) worked on this. Writer Gelbart developed the M*A*S*H* series.

70s SEX

ALL AMERICAN GIRL (SW, 72) D/S Mark Haggard, P Roland Miller

This (soft core) sex movie was declared obscene in Boston and a theatre was fined for showing it. Now you can own your own copy and find out why. Debbie (Peggy Church), a high school junior, narrates her many (safe) sex adventures. She jerks off her boyfriend (before he leaves for the Peace Corps!) then seduces a whole family. She carefully explains her body parts to the frizzy haired 14 year old she's babysitting, strips, then uses her breasts to get him off in the bathroom. She rubs down the boy's hungover mother (Tracy Rogers) leading to a lesbian scene. The boy's writer father spanks her then she plays slave to his master and is blindfolded and bound in bed. Celebrity Sleuth magazine revealed that Church (also in THE BIG SNATCH) was a (then 18) men's magazine model (from W. Virginia). Robert C. Chin (who directed early "Johnny Wadd" porn movies) was executive producer and this was shot by Manuel S. Conde.



THE MAD LOVE OF A HOT VAMPIRE (SW, 7-) D "Sven Christian" (Ray Dennis Steckler)

Only in Vegas would a long time local TV horror host (Jim Parker - he's terrible) appear as a comic Dracula in a hard core sex movie. In what could have been called VAMPIRE HOOKERS, 3 women are sent out (by Drac) for sex with 3 Johns. All spend a lot of time giving BJs, one spanks her guy, and the prettiest one really gets into her work, talks during sex and makes funny faces. One eventually reveals really huge teeth and bites a guy's cock (seen in bloody close-up). An irritating insane laughing hunchback also gets off. Also with Van Helsing and Jane Bond (Steckler's wife Carolyn Brandt) who narrates and does the on screen intro. It's a long way from RAT FINK A BOO BOO! The Frank Henenlotter Sexy Shocker release is followed by and about 40 mins. of THE HORNY VAMPIRE, an even worse comedy about an inept vampire who watches another vampire in 3 sex scenes, then tries to pass through a door and gets his dick stuck (!).

AN INNOCENT WIFE (SVE, 7-) D Dean Ritchie, S Alpha Blair

After a sex scene, blonde Angela's husband goes away on business. Angela masturbates, then is seduced by her hash smoking gardener, then by the gardener and another guy. It's all a blackmail plot by her husband's office rival. This very bad excuse for a sex movie is made much worse by the addition of ugly hard core insert shots. It seems European (the English dialog is beyond just bad acting) and is in faded color.

70s

INVISIBLE STRANGLER (Video Treasures, 76) D John Florea, S Arthur C. Pierce, P Earl Lyon

Robert Foxworth stars as a detective after Roger Sands (Frank Ashmore), an escaped con who kills women (all blondes) while he's invisible. Sands had killed his horrible (blonde) former movie star mother and studied mind control in prison. The plot is suspiciously similar to SOUL VENGEANCE - (75) and PSYCHIC KILLER (76) but this is much tamer in every way to those and was released later. Stefanie Powers is the cop's sexy wife Candy who can't cook and Elke Sommer is a lonely rich intended victim. Leslie Parrish, Marianna Hill and Sue Lyon are totally wasted as briefly seen women who have to pretend to be strangled. With Percy Rodriguez, Cesare Danova, chase

scenes and a disco scene (with a boogie song). 10 years earlier Pierce and Lyon had collaborated on CYBORG 2087 (copied by THE TERMINATOR), DESTINATION INNER SPACE and DIMENSION 5.

INVASION OF THE GIRL SNATCHERS (JFTHOI, 73) P/D Lee Jones, P/S Phineas T. Pinkham, S Carla Rueckert

(THE HIDAN OF MOUNT BEINJOW) During a "ceremony" with a talkative priest, people are killed and revived as zombies with a machine so the bodies can be used by aliens (or something like that). Some (very young) agents try to infiltrate the cult and stop the killing. It took a while to figure out that this amateur rural southern movie (great accents) is an intentional comedy. Lines include: "Jesus, this whole thing is nuts!" and "This guy has to be on junk!" An arm is cut off, a (topless) girl in a blonde wig named Ruthie is tied up and a Long John Baldry poster is on a wall. Caspar is a skinny long haired kid with a motorcycle. Many characters have (impressive looking) very long straight early 70s hair. The music is original comic folk and country tunes. It's inept but charming in a way that could never be duplicated today or in another place (it's from Kentucky). Jones had produced William Girdler movies.

80s

BEWARE, CHILDREN AT PLAY (Troma, 89) D/cine Mik Cribben, S Fred Sharkey, P Ellen Wedner, Michael Koslow

Here's a nutty, unrated gore movie that will surprise you. A trash novelist, his wife and kid go to stay with a troubled sheriff friend in "the Pine Barrens of New Jersey." 13 missing local kids and teens (including the sheriff's) are part of a cannibal cult in the woods led by "Grendl." A woman is impaled, a man is cut in half and heads are displayed in a tent. The unique payoff is when

PSYCHOTRONIC Editor wants VHS copies of: THE BEAST OF I. R. S. (83), BEAT GENERATION (59), BECAUSE THEY'RE YOUNG (60), CALYPSO HEAT WAVE (57), CALYPSO JOE (57), CHA CHA CHA BOOM (56), CHRISTIAN LICORICE STORE (72), COUNTRY BOY (66), COUNTRY MUSIC CARAVAN (64), COUNTRY MUSIC HOLLIDAY (58), COUNTRY MUSIC ON BROADWAY (64), DAYTONA BEACH WEEKEND (65), DISC JOCKY (51), DISK-O-TEK HOLLIDAY (66), FROM NASHVILLE WITH MUSIC (69), GIRL FROM TOBACCO ROW (66), THE GOLDEN DISC (58), GRAND OLE OPRY (40), HEY BOY, HEY GIRL (59), HOOTENANNY HOOT (63), NEW ORLEANS (47), PLAY IT COOL (62), REVEILLE WITH BEVERLY (43), SECOND FIDDLE TO A STEEL GUITAR (65), SQUARE DANCE JUBILEE (49), SURF PARTY (63), TENNESSEE JAMBOREE (64), THAT TENNESSEE BEAT (66), WILD ON THE BEACH (65) and WILD WILD WINTER (66).

PSYCHOTRONIC Editor wants these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 #6, Vol. 2 #9 (all 1969 -newspaper format), Vol. 3 #1 - 71 (dollar bill cover), May 72 (Marc Bolan cover), Nov., Dec. 85, Jan., July 86, Feb., Sept. 87, May, July, Aug., 88. And these issues of **MOJO** (UK): #1 through #10, 12, 23, 24a, 24b and 24c.

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the locals get together and massacre all the kids in what a poster could brag is "An Orgy Of Shocking Violence!" Where is 42nd St. when you need it! The dialog is the worst and the music is from a synth. It was filmed (steadicam by Jim Muro) on Staten Island and around Newark.

MAJORETTES (Tempe, 86) D/edit/act Bill Hinzman, P/S/act John Russo

In another Pittsburgh obscurity, a big, heavy breathing masked somebody in camouflage clothes kills schoolgirls (FRIDAY THE 13TH style). Suspects include an idiot voyeur gardener and his mother Helga, the evil German nurse. A lot goes on and it seems like another movie when it centers on a jock boyfriend battling the hyper Mace and his drug dealing gang in the woods. Terry Godfrey stars as Vicki and Mark V. Jevicky is the sheriff. With a topless scene and shower, a stripper with a snake and a synth score. Hinzman plays a preacher and includes intercut scenes that equate baptism with murder. He was a zombie in NOTLD and later directed REVENGE OF THE LIVING ZOMBIES (89).

WORKING STIFFS (Sideshow, 89) D/S/cin./act Michael Legge

In this silly just over an hour movie, three comic bad guys at a temp agency kill workers and revive them as cheerful, hard working, never complaining zombies. One says "Stupid, boring work is the backbone of civilization." After several zombie die (from salt), an office worker (Beverly Epstein) convinces her brother to apply for a job to see what's going on. With a nightmare and some heavy Boston area accents. It's kinda fun and sometimes clever but the editing is terrible. 26 Emerson St., Mendon, MA 01756.

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Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

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FRAGMENTS OF FEAR - ILLUSTRATED HISTORY OF THE BRITISH HORROR FILM (Creation, \$17.95) **Andy Boot**

There have been books on the Hammer studios but this is the first to cover all British horror movies and it's about time. After a look at some silents, there are whole chapters on early horror star Todd Slaughter, horror comedies, studios that many people confuse with Hammer: Anglo Amalgamated (CIRCUS OF HORRORS, PEEPING TOM...), Tigon (CORRUPTION, BLOOD ON SATAN'S CLAW...) and Amicus (THE SKULL, TALES FROM THE CRYPT...) plus the English AIP movies and many other foreign co- productions. Author Boot has a sense of humor and mentions when rock bands (Pretty Things, The Byrds with Ron Wood...) appear in horror movies. Peter Walker, Michael Reeves and Clive Barker movies are covered and, yes there are 3 chapters on Hammer too. See pg. 23 to order.

ROBERT CLARKE TO "B" OR NOT TO "B" (Midnight Marque, \$23 ppd) **Tom Weaver**

If you enjoyed our 2 part Robert Clarke career interview (PV #17/18), you know he's got 5 decades of movie stories to tell and you'll want a copy of this book. Some of the 13 chapters tell how he got from Oklahoma to Hollywood, worked for Val Lewton (with Karloff and Lugosi) and Ida Lupino, was in westerns, starred in MAN FROM PLANET X and made HIDEOUS SUN DEMON and was in many real low budget 50s movies. As in other Midnight Marque books (this is their best so far) there are some very rare illos. The only thing that puzzles me is, I can understand Clarke not wanted to include movies like FRANKENSTEIN'S ISLAND (he at least mentions the Fred Olen Ray ones) but why does the (otherwise complete) filmography end in 1965?

HUMAN MONSTERS - THE BIZARRE PSYCHOLOGY OF MOVIE VILLAINS (Kitchen Sink) **George E. Turner, Michael H. Price**

This sequel to the ground breaking Forgotten Horrors book (first published back in 79) has chapters on 60 movies from THE GREAT GABBO (29) starring Erich Von Stroheim to Joseph Losey's M (51) but is mostly American (and some British) 30s and 40s movies with interesting psychos and villains. Many are horror but some are westerns, mysteries and dramas. Some are well known to horror fans and star Karloff, Lorre, Carradine, Atwill, Rathbone or Lugosi, but as in their first book, the authors excel at rediscovering worthy obscurities. Where else could you find chapters on THE MYSTERY OF MR.

X (starring Robert Montgomery), UNCIVILIZED (an adults only movie from Australia), WHO IS HOPE SHUYLER?, THE MADONNA'S SECRET or THE SIGN OF THE RAM? See pg. 23 to order.

SLEAZY BUSINESS (Shake, \$12.95) **Alan Betrock**

HOLLYWOOD'S SECRET LESBO COLONY! STARVING MOTHERS COOK AND EAT KIDS! HOW THE COMMIES USE SEX TO DESTROY AMERICA! You get 120 absurd, ridiculous, disgusting, exploitative full page covers of the National Inquirer, Midnight, Shocking News, Rampage, Peeping Tom and other once popular tasteless newspapers (1959-74) plus an A-Z of tabloids (who published them and when...) in this book. And don't forget JFK, Manson, Hitler, lots of sexy actresses and too many mutant and/or dead babies. We sell this (and all other Shake publications).

GRINDHOUSE (St. Martin's, \$19.95) **Eddie Muller and Daniel Faris**

This historical look at "adults only cinema" does a great job of covering a lot of material: early vice, sex and drug movies, burlesque movies, the 50s Euro skin invasion, nudist movies, mondo movies, nudies,

"roughies", "ghoulies"... up until early porno features. The "40 Thieves" who made and distributed many of them are here and special sections are devoted to Dwain Esper, Doris Wishman, Harry Novak, Radley Metzger, David Friedman and even Timothy Carey. Chapters are by decades (30s through 70s) with lots of great photos, lobbycards, posters and ads (a 15 pg. section is in color) but no nudity. Several PSYCHOTRONIC interviews are quoted. We should have this for sale by the time of the next issue.

DESPERATE VISIONS: CAMP AMERICA (Creation, \$17.95) **Jack Stevenson**

The first of a series of books, this is on John Waters and the even more underground Kuchar Brothers (from The Bronx) who influenced Waters and continue to make films in S. F.. Parts of these obsessive, informative, detailed interviews were originally in the long out of print Pandemonium magazine. Stevenson doesn't just interview people, he corresponds with them, hangs out with them and their stars (Divine, Mink Stole, Mary Vivian Pierce and Jean Hill and Marion Eaton from THUNDERCRACK! are also interviewed). Stevenson has spent years traveling around (America and Europe) presenting rare industrial and instructional film shows. And by the way



From SLEAZY BUSINESS

John Water's own 1981 book **SHOCK VALUE** is back in print in a new edition (Thunder's Mouth, \$12.95). See pg. 23 to order either book.

A THOUSAND FACES (Vestal Press, \$19.95) Michael F. Blake

In his sequel to *The Man Behind The Thousand Faces* book (PV #17), Blake uncovers more details about the career (especially his pre-star theatre and film days) of Lon Chaney and lots of excellent rare photos and ads (many more than in the first book). Illos include 1920s newspaper cartoons about Chaney, covers of novelizations based on his movies, contracts, family snapshots, behind the scenes studio shots and editorial cartoons from when he died 66 years ago. One chapter covers James Cagney playing him in *THE MAN OF A THOUSAND FACES*. The coolest photo is Chaney made up as *THE PHANTOM OF THE OPERA*, proudly holding up his famous make-up case and smiling (he looks just like Zacherle!). Call (607) 797-4872 to order.

GUILTY PLEASURES OF THE HORROR FILM (Midnight Marquee, \$23 ppd.) Gary + Susan Svehla

11 writers contributed chapters on one feature each and John Parnum compares *UNKNOWN ISLAND* and *TWO LOST WORLDS* with the movie they both stole footage from (*ONE MILLION B.C.*). It's great to see whole chapters on *MANIAC* (34), *SH! THE OCTOPUS* (one of the best titles in film history), *THE INDESTRUCTIBLE MAN* (I watched and loved it many times on Ghoulardi's show in Cleveland) and *THE FLESH EATERS* (recently rediscovered in its uncut glory) and *KING KONG* (76) and *DUNE* are the newest titles. The illustrations include uncommon stills and posters. Interesting, but I think a guilty pleasure for a horror movie fan would be a Barbra Streisand movie or something.

PLANET OF THE APES AS AMERICAN MYTH (McFarland, \$29.95) Eric Greene

A few years ago, a rumor that Oliver Stone would direct a new *PLANET OF THE APES* movie resulted in a rush of premature articles about the whole series (I know, I was hired to write one). Now this detailed and very serious book examines the worldwide phenomena of the APE movies and why, especially the sequels *ESCAPE*, *CONQUEST* and *BATTLE* are really about racism in America. Comedians (and *THE SIMPSONS*) have spoofed these movies, gangster rap and rock groups have referred to them and apparently the original anti-war movie (Rod Serling wrote the screenplay) is now a favorite of skinheads and Neo Nazis. Greene says General Urko on the TV cartoon series is obviously supposed to be Nixon. 247 pgs.

SPAGHETTI NIGHTMARES (Fantasma, \$25.95) Luca M. Palmerini, Gaetano Mistretta

26 horror actors, directors or other behind the scenes artists known for horror movies are interviewed and filmographies are included. Most are Italian, others just worked in Italy (Mimsy Farmer, Terence Stamp). Besides the expected directors (Argento, Fulci, Lenzi...) you get good (if sometimes short) interviews with Deodato, Massaccesi (that's Joe D'Amato to us Americans), Soavi, Stefania Casini, Daria Nicolodi and David Warbeck plus a section with movie reviews. With a 14 pg. color section. The quality of Fantasma books has greatly improved since they've imported several from Italy.

SHOCK MASTERS OF THE CINEMA (Fantasma, \$19.95) Loris Curci

A compilation of interesting interviews with 26 horror people (mostly directors, plus some writers, FX experts and actors), this is like a smaller version of *Filmmakers On The Fringe* (although the only people in both books are Wes Craven and Frank Henenlotter). Some of the directors are Jorg Buttgereit, the late Lucio Fulci, Jean Rollin, William Lustig and even Lloyd Kaufman. Curci is co-director of Milan's Dylan Dog Film Festival.

Fantasma is at (800) 544-2010.

THE 50 MOST EROTIC FILMS OF ALL TIME (Citadel, \$19.95)

50 chapters cover movies alphabetically from *AND GOD CREATED WOMAN* to *WOMEN IN LOVE* and other titles are in sidebars. They're as old as *THE SHIEK* (21), *PANDORA'S BOX* (29) and *ECSTASY* (33) and as recent as *BOXING HELENA*, *WIDE SARAGASSO SEA* and recent NC-17 releases. This book is more mainstream than McDonagh's *Broken Minds*, *Broken Mirrors* (on Argento) and *Filmmakers On The Fringe* but the many sexy photos (some in color) and her knowledge of exploitation and horror movies helps makes it interesting (some other choices are *CALIGULA*, *GUN CRAZY*, *LORNA*, *PERFORMANCE* and *WHEN DINOSAURS RULED THE EARTH*).

JAPANESE CINEMA (Vital Sounds, \$19.95) Tom & Yuko Mihara Weisser

The opinionated A (*ABASHIRI PRISON*, a Yakuza series) to Z (*ZOOM UP*, a sex series) reviews in this guide range from 1945 to the present and include plots and minimal credits. All the giant monster movies and many Samurai movies are here but more people will want it for the many adult exploitation and sex movies (I don't know what other country would produce a comedy series called *RAPEMAN*) and the pictures featuring nudity. Appendixes deal with the *SON OF THE BLACK MASK* and *LONE WOLF* series. It's much bigger (348 pgs.) and seems more complete and well thought out than Weiser's previous 2 Asian Trash Cinema books (on mostly Honk Kong features). See Video Search Of Miami ad for address.

THE JAPANESE FILMOGRAPHY 1900 - 1994 (McFarland, \$75) Staurt Galbraith IV

I have 3 books on Japanese movies now and none of them include *THE REVENGE OF DR. X* (!?) I can also see by looking in all 3 that the Japanese film industry is too big for any one book. In the followup to his Japanese Science Fiction, Fantasy and Horror Films, Galbraith uses 510 pgs. to cover around "1,300 of the "most important or interesting" features from A (A. K. by Kurosawa) to Z (ZOKU HIROKU ONNA RO, a women's prison movie) with credits (but no plots), while other parts cover useful personal bios, awards, studios and a chronology. I learned that men were still playing all the female roles in 1918, the first co-production (with Germany in 37) starred Sessue Hayakawa, the first U.S./Japanese production (in 50 during the occupation, co-starred Florence (QUEEN OF BLOOD) Marly and the Peanuts (the twins in *MOTHRA*) also starred in their own movies.

SCIENCE FICTION TELEVISION SERIES (McFarland, \$75) Mark Phillips and Frank Garcia

This huge (almost 700 large size pgs.) book details every episode with credits and plots of 62 prime time TV shows (1959-89). The book is a valuable reference work (I'm using it already), but once you get past *THE TWILIGHT ZONE*, *OUTER LIMITS*, *MAX HEADROOM* and maybe *STAR TREK*, the majority of these shows are brainless time wasters for kids (watch the Sci Fi channel if you need proof). And I wonder if *NIGHT GALLERY* and *KOLCHAK* are included as science fiction why isn't *ONE STEP BEYOND* (because they claimed the stories were true?) or *DR. WHO* (it's no sillier than *THE BIONIC WOMAN* or *BUCK ROGERS*). Also with cast notes (short bios on the stars), unsold pilots, honorable mention shows, Emmy nominees and an extensive index. Phillips works for Starlog.

THE ILLUSTRATED WEREWOLF MOVIE GUIDE (Titan, \$12.99) Stephen Jones

This is exactly like the previous Titan books on Dinosaurs, Vampires and Frankenstein (published here by Citadel). The movies covered are alphabetical by decades and an appendix includes TV werewolves. Jones includes any movies with animal people so you also get *ISLAND OF LOST*



SOULS, CAT GIRL, THE SHAGGY D.A., THE FLY and RATBOY. He does not include the many Dr. Jekyll movies though. With many excellent stills and posters (some in color) and a good intro by Curt Siodmak.

SHOCKED AND AMAZED (Vol. 2, \$12.95 each) James Taylor

Everything about (once common) freak shows is in this 104 pg. volume, one of an irregular series. There's even a reproduction of the promotional Magazine Of Midgets (from 52). With part one of the autobiography of Violet and Daisy Hilton, Johnny Eck, the "Monkey Girl" and an interview with the now old "World's Only Living Half girl" who toured with her husband (a giant), sideshow sharpshooters, other very huge or small people and human oddities and attractions both real and very fake. Dolphin-Moon Press, Box 22262, Baltimore, MD 21203.

I previously plugged the hardbound re-issues of MAD comics and if you're a MAD fan you already have COMPLETELY MAD (PV #13). The same publisher (Little Brown), now offers **MAD ABOUT THE SIXTIES** (\$19.95 - Cheap), an excellent compilation of 60s articles with some historical text, an interview with Nick Meglin and full color covers and back cover ad spoofs. MAD ABOUT THE 70s should also be out by now. **COLLECTIBLY MAD** (Kitchen Sink, \$25) by Grant Geissman covers every possible MAD (and E. C. comics) item that could be collected including giveaways, paperbacks, records, books, re-issues, foreign editions, rare alternate covers, fanzines and a detailed look at the evolution of Alfred E. Newman (back to the 1890s). It's heavily illustrated with a color section. Meanwhile, Rhino has achieved greatness again with their CD **MAD GROOVES**. Most of these records have been rare and out of print for over 30 years. No real music collection is complete without "It's A Gas."

New Editions: **HOUSE OF HORROR - THE COMPLETE HAMMER FILMS STORY** and **KILLING FOR CULTURE - AN ILLUSTRATED HISTORY OF DEATH FILM FROM MONDO TO SNUFF** (both Creation, U.K.), are in new, improved, updated editions with

different illos (they were reviewed back in PV #19). **HONG KONG ACTION FILMS** (reviewed last issue) is now in an American edition (from Overlook). See pg. 23 to order any of these three highly recommended books.

Also: **LOST FILMS** (Citadel, \$16.95) by Frank Thompson covers 27 (out of thousands) of lost silents. It includes THE MIRACLE MAN (Lon Chaney), CLEOPATRA (Theda Bara) and THE PATRIOT (Emil Jannings). **THE VOYEUR'S GUIDE TO WOMEN/MEN IN THE MOVIES** (Contemporary, (\$15.95) by Mart Matin is a hard to figure comp of lists, facts, scenes and roles which (despite the title) is only partially about nudity. Find out who played nymphos, twins, vampires, slave traders, bug eaters... **THE INTERNATIONAL MOTION PICTURE ALMANAC** and **THE INTERNATIONAL TELEVISION AND VIDEO ALMANAC** (Quigley) both edited by Barry Monush, are huge (over 700 pgs. each) industry guide books with stars and credits, awards, obits, companies and addresses and much more. Call (212) 247-3100 for info. **HI BOB!** (St. Martins, \$14.95) by Joey Green is a light guide to the 70s BOB NEWHART SHOW. **DRADIN IN LOVE** (Buzzcity, \$9.95) is fantasy fiction by Jeff VanderMeer. **DEATH SCENES** (Feral House) is an "extremely graphic" (they're not kidding) book of L.A. crime scene photos taken by homicide det. Jack Huddleston from the 20s to the 50s (with original captions). **LUSTMORD** (Bloat, \$14.95) edited by Brian King, is a compilation of writing and art by various "serial killers, mass murderer, cannibals, necrophiles..." including Berkovitz, DeSalvo and Starkweather.

McFarland is at P. O. Box 611, Jefferson, N. Carolina 28640 or call them at (910) 246-4460. Midnight Marquee is at 9721 Britinay Lane, Baltimore, Maryland 21234. St. Martins, also the publisher of the new PSYCHOTRONIC VIDEO GUIDE is at 175 5th Ave., NYC 10010. Some of the books reviewed here might be available through the mail from See/Hear (212) 982-6968 or Last Gasp (415) 824-6636.

PV

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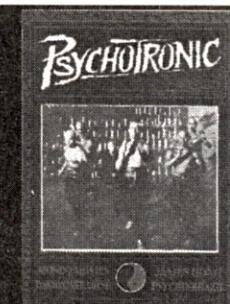
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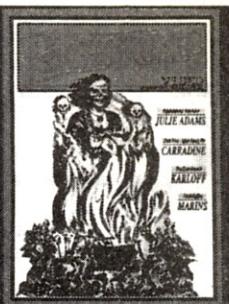
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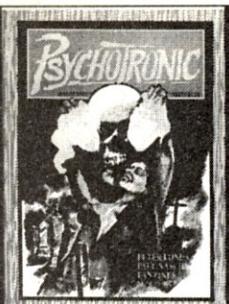
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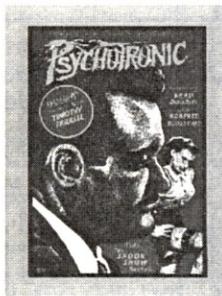
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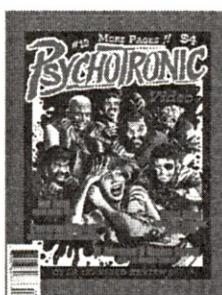
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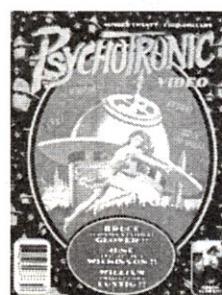
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THE DAMNED AND THE DEMENTED!

By ART BLACK

Dunno if he's still around, but there used to be this guy you'd see hobbling in and out of the bars and brothels crowded up against the south side of the Rio Grande, just over the footbridge from El Paso, carrying a sort of portable generator attached by cables to two metal rods. For a nominal fee he'd let drunken gringos grab ahold of those electrodes and prove their manhood by seeing just how long they could hang on. Reviewing music nowadays is a lot like that. As of today, this column will be pointing its microcephalic little head at video, both music and marginalia. A good example of the latter would be **Carny Talk**, one hour eleven minutes of gonzo hot-rodder/art thug Robert Williams relating personal tales of mean-spiritedness and misogyny from his hellion days in the late 50s, early 60s. Tale #1 is a bit of a dud, but persevere: later parts are downright hilarious, even if Bob's not exactly a champion raconteur. His stories invariably lack punchlines, ending more often than not with an abrupt "...and that's the end of THAT story," and the whole thing could have fit comfortably on an audio cassette with a photo of Bob's face and you'd have missed nothing in the way of visuals, but you owe it to yourself to hear for example the tale of the sideshow fat lady and the slippery puddle of jizz. **Taurobolium** from the same director, Larry Wessel, is 1.75 hours of the sport popularly known as "torturing cattle to death," or, to a select group of aficionados, Bullfighting. Me, I was rooting for the bulls all along. And yeah, they got a few good goes in, but somehow never quite won. Must be rigged. Compiled from countless bouts, the vid's a narration-free machismathon capped by a detailed peek at the losers' slaughterhouse evisceration. **Sugar And Spice** is Wessel's evisceration of transgenderism, or at least one particular niche thereof. Not a female in sight, just men who wish they were. Highlights include a lesson in duct-taping one's penis out of sight beneath one's g-string; lowlights include an ugly anorectic cross-dressing dwarf lip-syncing to Cher. Way overlong at an hour and three quarters, it's got a Fast-Forward Quotient (the percentage one can safely FF without missing anything) of about 70. **Ultramegalopolis**, Wessel's most recent documentary, clocks in at over two and a half hours, chronicling all that he finds interesting about L.A. Unfortunately if you're not Larry Wessel, you might not be so enamored of ten minute silent pans across graffiti-splashed walls. FFQ of 95, with points added for the Christers singing "...the lord has given me authority..." and making the last word sound like, "a thorazine." (\$25 each from POB 1611 Manhattan Beach CA 90267)

Exit, a documentary by Sean O'Leary, clocks in at a much more user-friendly length of ten minutes. Me, I nearly remember spending a certain bleary portion of my youth at the Union Drive-In and fondly recall traffic jams at the foot of the Pulaski Skyway caused by the Newark's exploitation bills, so this tale of the closing of NJ's last Drive-In theatre is a subject dear to my heart, even without the cameo appearance by Sam Sherman. (Ragnarok, 2 Redwood Terrace, Hazlet NJ 07730) As for the type of tripe that replaced

drive-in fare, Tim Ritter's **Blinded By The Blood** is two hours of boring self-promotion hyping his shittily written, shittily acted, shittily produced made-for-video shit. **Secrets Of The Action Masters** consists of T.J. Glenn, "stuntman extraordinaire" (who?), in an on-stage lecture about martial arts filmmaking, interspersed with some of the lamest fight footage I've ever seen. Have to admit though, his pseudo-scholarly approach has colored ever so slightly the way I've looked at screen swordfighting since. (Onscreen, 630 Ninth Ave NYC 10036) **Extreme Fighting** consists of brief segments of bikinied Penthouse Pets strutting around the ring waving rapidly, interrupted by extended sequences of guys beating on each other inside the padded circle. Short, brutal bouts to start, growing into long attrition clutches climaxed by an unprecedented upset in which a guy you never heard of turns the tables on another guy you never heard of. (Triboro) Last docuvid of the column (not counting that promo reel for the Larry King extraterrestrials special that was clearly intended for our sister publication, *Mainstream Lies For Gullible Housewives*) is **Traces Of Death III**, hosted quite literally by the back of some guy's head, and featuring numerous interchangeable Deaf Metal (beg pardon, Death) bands behind scenes of grue and gore intended "for the true reality death enthusiast." Corpses in all their variety are the stars: shot, stabbed, burned, torn open, crushed. Fans of old Italian cannibal movies will enjoy the animal violence scenes, including cockfights, pitbull fights, bullfights (you listening, Larry Wessel?). Autopsy fans will clap, execution fans will cheer, scarification fans will lift their tankards of demitasse. Possessors of clitorises (clitoris?) will cringe at the ritual removal thereof, performed by a tribesman with a double-edged Schick.

Possessors of penises will wet their shoes at the budget circumcisions performed by yanking really hard on a string tied around the tip, stretching it across a log and whacking with homemade cutlery. (Dead Alive, 1933 W. Main St #5-200 Mesa AZ 85201)

But wait, the documentaries aren't over after all. I forgot about Monika Treut's **Female Misbehavior**, a compilation that kicks off with Camille, *Dr. Paglia*, being herself. Talk about a horror movie. Twenty-plus minutes of her hypermooth and you'll feel like you ran a marathon carrying Shelley Winters in quadruple gravity. *Annie* profiles the most titular Ms. Sprinkle and her selfexploitative speculum; *Bondage* features perhaps the dullest dominatrix in the Western Hemisphere (you taking notes, Larry Wessel?); *Max* is an interview with a former female. First Run Features (153 Waverly Place NYC 10014) has also released Treut's **My Father Is Coming**, featuring Ms. Annie, as well as numerous gay/lesbian features, some genuinely terrific Hitler/neoNazi docs, the subversive behind-the-scenes presidential campaign video *Feed*, brilliant Czech animator/satirist Jan Svankmajer's **Scenes From The Surreal**, as well as re-releasing my old childhood fave, **A Boy And His Dog**.

Right now's a real good time to be an Asian film fan, thanks in large part to Jackie Chan and John Woo. Jackie's years with Lo Wei have been admirably excavated by Simitar Video (Plymouth MN 55447), in a series of eleven (so far) '70s/80s period actioners, including the previously hard-to-find **Killer Meteors**, his only real gig as villain. (List prices \$14.95 for SP, \$9.95 for EP, plus a couple of \$9.95 2-packs.) Woo's **The Killer** and **Hardboiled** have also been paired at a budget price, and Oriental importers Tai Seng video (170 S. Spruce Ave Suite 200 SF, CA 94080, 1-800-888-3836) have begun releasing dubbed and/or beautifully subtitled copies of HK's finest genre classics. **Wing Chun** from legendary director Yuen Woo Ping (who first started Jackie on the road to superstardom with **Snake In The Eagle's Shadow** and **Drunken Master**) is the kindest, gentlest, and maybe most



Michelle Yeoh

endearing Kung Fu vengeance movie you're likely to see, with queen o' my heart Michelle Yeoh (AKA Michelle King, or Kheng, or Khan... you know, the one teaching Jackie how to kick ass in **Supercop**) as the true-life heroine whose teachings inspired Bruce Lee to create Jeet Kune Do. **The Heroic Trio** teams Michelle with dynamo Anita Mui (whom New Line mostly cut out of **Rumble In The Bronx**) and the painfully beautiful Maggie Cheung in a bloody superhero adventure that makes the Batman series look like, well, cartoons. (The futuristic sequel, **The Executioners**, which should be out as you read this, is even darker and bleaker. Both movies will be available at Blockbuster(!), in dubbed versions alas, along with Simitar's Jackie series.)

Organized Crime And Triad Bureau is a top-notch actioner with a kickass cast from maybe the world's best director of police procedurals, Kirk Wong. Westerners might not appreciate all the localized nuances that Hongkies would take for granted—e.g., the unstated fact that motor traffic is banned on HK's charming and rural Cheung Chau island, which explains why the residents get so irate when Danny Lee brings in dogs and helicopters to track Anthony Wong through the countryside—but the extended climactic chase/shootout through the crowded downtown streets of Wanchai will stroke the hairy Id of the most hardened action junkie. (You'll be seeing Kirk Wong's trademark deep-primary visuals, complicated plotting, and focus on the antagonistic cooperation of HK and Chinese cops in Jackie's **Crime Story**, slated for future US release.) **Wicked City** (Fox Lorber), based on a Japanese manga and previously an animated movie, is a superb example of HK cinematic freneticism, with a plot that's not so much Sci-Fi as pure psychedelic adrenalism. Like **The Heroic Trio**, it takes place in a modern day Hong Kong liberally populated with hyperhuman evil-lords and badfolk struggling to be good, but adds surreal FX straight out of Dali's most feverish mescal nightmares.

Which is what the promo spew would have you believe about **Desert Spirits**, 35 minutes of B&W silent video + voiceover; an inert tale of peyote pals and a talking stuffed lizard on one particularly bad trip that's decidedly hallucinogenic: time slows, stops, even seems to crawl backwards for the viewer. Director Patrick McGuinn's followup **Zuroh** substitutes a papier-mâché alien mask for the stuffed lizard. While 2 hippies talk slacker cosmology around the timeless fire, I read Moby Dick twice, then once again backwards, counting and indexing every single letter by upper or lower case. (First Run Features, see above) **666 Kill, Baby Kill** was clearly filmed by pulling expired super-8 film past the hole in a box of Super Sugar Smacks while a bunch of inbred retard stumbled past, giggling and drooling bong saliva. **Campus Madness** from the same Einsteins is a dormitory drama with lobotomous fratboys and shapeless girlies playing—get this—shapeless fratboys and lobotomous girlies. What a stretch. (both from M.S.S. Films & Video, POB 17401 Sarasota FL 34276) **Horror Girl** is only a disappointment if you expect your rock psychodramas to include decent rock, drama, or psychos. **Blasphemy From The Past** I could've sworn I'd seen before, in my father's 1960's travel reels. Even the dialogue brings back fond memories: "You're gonna know what it's like to be a woman today you little monkey. Now get inside the kitchen there and hop up on the table and spread that little raspberry." Too bad writer/producer/director Josh Lawson missed the class where they taught that something has to *happen* in a film. Raymond Pettibon missed the same class, but glommed the Hollywood credo that plot doesn't really matter as long as you've got star power. **Weatherman '69** features Kim Gordon and Thurston Moore, Mike Watt, Joe Cole and Dave Markey. And if the point is that all yr idols have feet of clay, then it's well taken here. Pick any third-place family on America's Funniest Home Videos, give 'em a Chicago distribution

deal and they'd look at least as good. **Judgement Day Theater: The Book Of Manson** continues Pettibon's obsession with turn-of-the-'70s aberrant counterculture with ex-Redd Kross guitarist Robert Hecker, ex-Black Flag fulcrum Dez Cadena, and ex-Germ, soon-to-be-ex-Nirvana Pat Ruthensmear among the imitation actors. (Provisional, POB 476750 Chicago IL 60647) As for true aberrant turn-of-the-'70s counterculture, the Firesign Theatre's "**Everything You Know Is Wrong!**" has resurfaced to prove that alternative comedy didn't begin with *Kids In The Hall* or even *Monty Python*. Also to prove that FT's audio experimentalism defined their significance, while video diminished it. **Weatherburg Dies** I'd be hard-pressed to call great, but it's pretty damn good. Clever plotting (well, mostly), good acting (well, largely), no-frills, no-nonsense storytelling. (Zang-Froid, 265 Lafayette St #C21 NYC 10012)

On to music. Die Haut are much, much more than just a great instrumental band with savvy singers. They're the anti-Prozac: edgy mood-alterers who care far more about dynamics than showboating. And **Sweat** (XXX, POB 862529 LA CA 90086-2529) is an excellently assembled archive of a great show with Nick Cave, Blixa Bargeld, Kid Congo Powers and others manning the mic. Interviews with the participants help to perk up the slow spots (Lydia Lunch's claptrap rant, for example), and I kinda wish they'd left off the big rokkstar jam finale, but that's why God made remotes. FFQ of 15.



Anthony Wong Chau Sang of HEROIC TRIO

As opposed to **Maddening Montagery** by Neither/Neither World, with an FFQ of about 97. Dull tribal goth/newage songs, chintz blood & lingerie/ambient/amateur live vids. Nice zeppelins on the victim model though. **Music To Die By** (\$7 to R. Sgrignoli, POB 1394 Bridgeview IL 60455) is Dirty Dick's collection of "video bondage, satanic cults, witches, victims to bizarre music". Which translates into manipulated visuals of grainy stoners acting in what could be outtakes from Al Adamson or H.G. Lewis movies, if they forgot everything they ever knew about lighting. Musically, Dick is just outside the door of a potentially interesting psychedelic drone garage. As opposed to Girltrouble, who sank into the trash morass long ago and bubble to the surface to rock your rubber bones with **At Home With Girltrouble** (\$10 to "Wig Out" POB 44633 Tacoma WA 98444). Terrific tunes, dancing misfits, hipster retro, even a blooper outro, what more could one ask from 13 minutes of R&R nirvana? Well, maybe Lightning Beat-Man. (Voodoo Rhythm c/o Zeller, Bahnstr. 92, 3008 Burn (in Hell) Switzerland) I'm not exactly sure 'bout the name of his static-cam Santo-masked Wayne's-World rock-sync idiocy—maybe **Wrestling Rock 'N' Roll** (the first song), maybe the much more intriguing **A Hardly Walking Soul**. All's I know is this is loser trash like Beck can only dream about. Watch LBM push Play on the cassette deck and jump around his attic bedroom to the strains of solo G/V rock like a Hasil Adkins sprung from the lost rib of Ozzy Presley. 22 PAL minutes, including the live onstage coda and the Betty Page scanty panty clip. FFQ of zero. As opposed to Supernova. Fans of wacky giggly rock will flip their merkins over **Last In Space**, a painful Devo knockoff from pop clowns who've admittedly succeeded in their attempt at the 3 stupidest hairdos ever. (Amphetamine Reptile, 2645 1st Ave S, Minneapolis MN 55408) **Rockabilly '96 Live: The Burnin' Love Party** (Garage Rock Pictures, 123 W. 93rd St #2C NYC 10025) is the unwieldy title of a '96 show from NYC's Batcave featuring The Royal Crowns, The Atomics, Jet Black Machine, Rocket J, The Belmont Playboys, and Boz & the Bozmen. In order: hey, ho, huh, hmm, hotcha, heh. Non-vegetarian pop fans could do worse than to look for 78's by the Atomics; guitar mavens cravin' a Horton Heat without the Sub Pop smirk are advised to keep an ear peeled for the Belmont P's. An added perk to hear both Bowie and Bolan 'billied up for the D.A. crowd.

PV

U N K N O W N V I D E O



The American Stag Reel If you are curious at all about those naughty little reels that never showed in theatres, this is the tape to see. Lots of rare footage, all of it directed from 16mm prints, and many of those were originals! The results us a tape with far greater picture quality than we usually see! We get a little of everything here: dancers, a beach-loving cutie at the seashore, a few very rare peek-a-boo nudie shots from around 1937, a wild 1939 visit with three playful lesbians and more! With a soundtrack of vintage jazz and pop tunes.

Flaming Flappers Here's a new collection of more explicit stags, concentrating on films of the roaring 'Twenties (with a few more from the 1930s)! Included is the earliest such known film, the notorious *A Free Ride*, and lots of others: an encounter between a young lady friend and a friendly magician, an episode between a starlet and a casting director, and plenty more! We have lots of these reels, but for this tape we used only our best-looking prints. This is the real thing folks, so you must be 21 to order!

Naked Movie Stars! Accept no substitutes! This is the original tape, not one of the many blurry knock-offs on the market. Excellent video transfer of your favorite actresses in their most memorable scenes. Take a peek at Melanie Griffith, Jodie Foster, Uma Thurman, Linda Blair, Sherilyn Fenn, Elvira, Phoebe Cates, Denise Crosby, Teri Hatcher, Jamie Lee Curtis, Kim Basinger, Traci Lords, Marina Sirtis, Jennifer Jason Leigh, and lots more!

Stag Reels: 1950s Here's a collection of stags from the fabulous fifties. Some are the semi-legit nude model reels intended for art students, some of them are home-made candids of the girl next door, some show strippers of the day, and some are downright strange, but they're fun to watch! This one would be rated "R". With musical score!

Stag Reels: 1950s Volume II Still more stags of the 50's! Girls at the beach, girls in the desert, girls doing nude housekeeping, girls posing as artists' models, girls, girls, girls galore! Most of these clips would get an "R" rating (remember, that's most of these clips!) The one that features a guy in a werewolf mask is something else again!) and the tape features a musical score.

Stag Reels: 1960s Things really loosened up by the sixties! Here's our biggest collection of stags yet! Models, starlets, strippers, hippie chicks, and regular girls, all letting their hair down. It gets a bit more explicit than the other stag reels tapes, so make sure the kids are asleep before you pop this one in the machine. With musical score!

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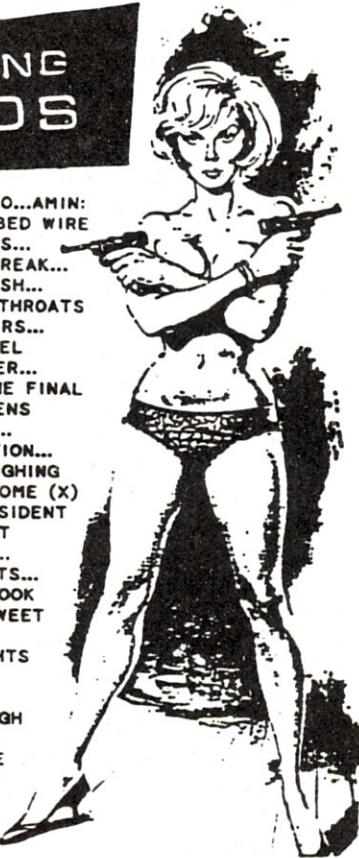
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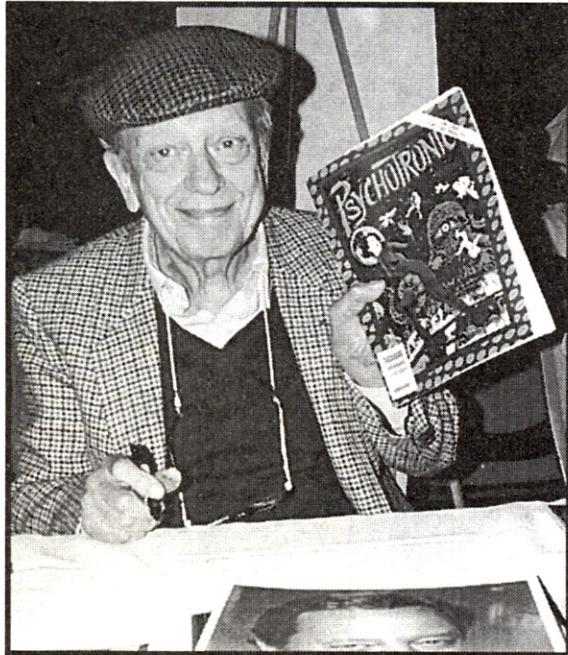
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TURA SATANA (PV #12)



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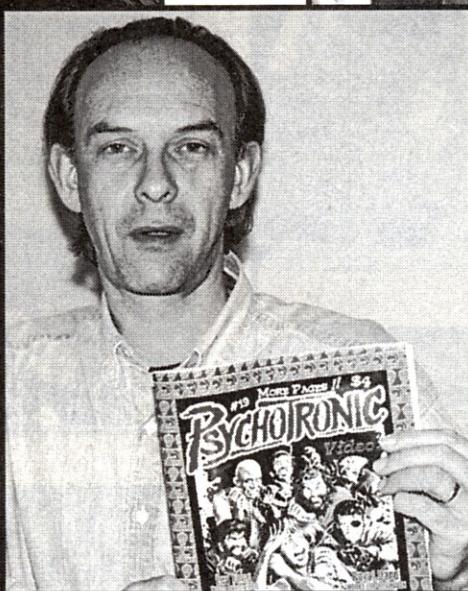
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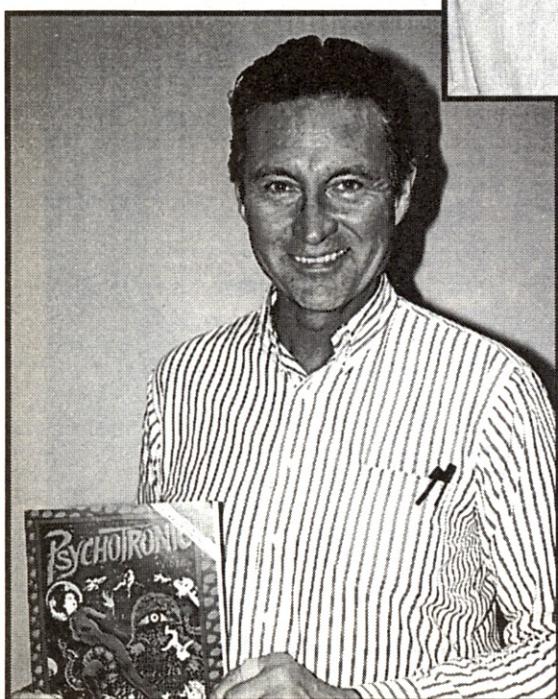


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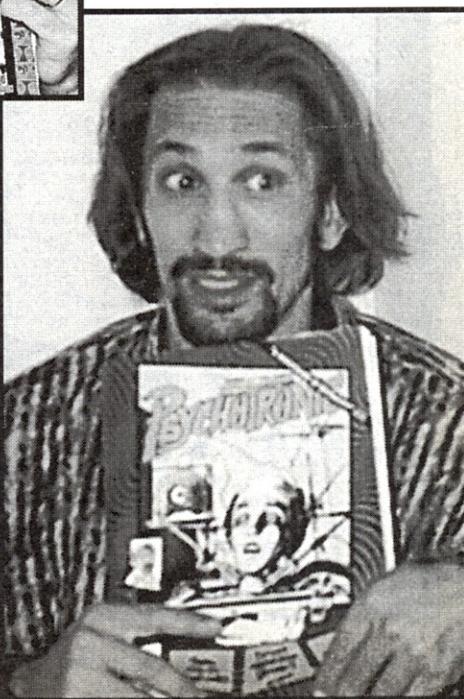


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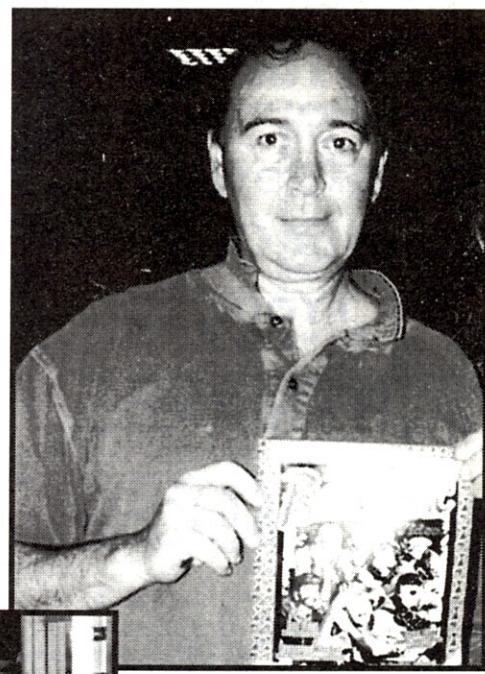


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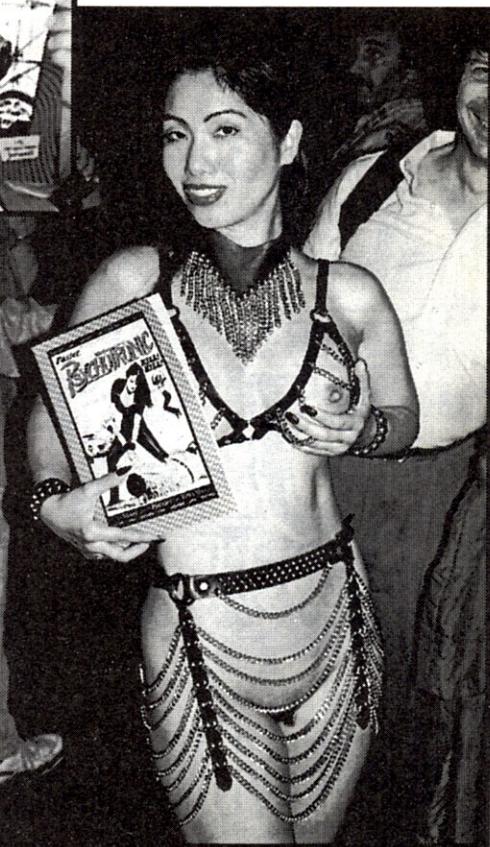


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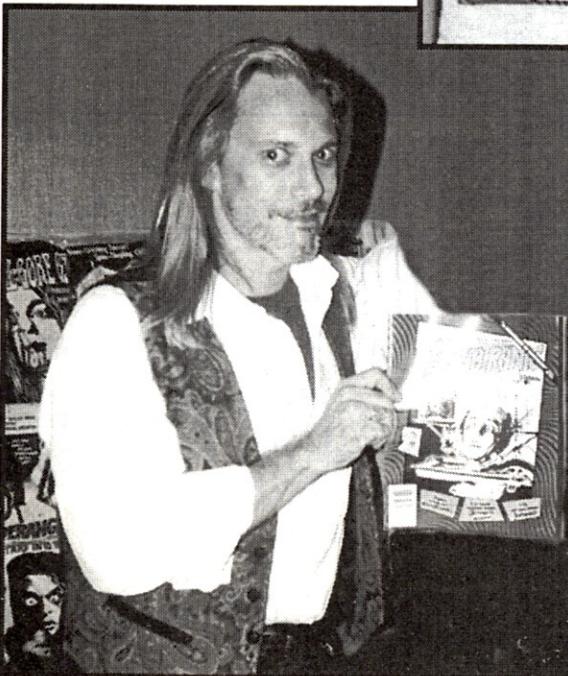


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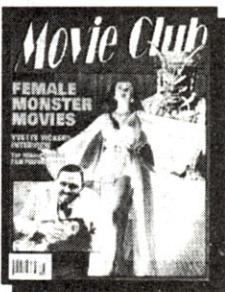
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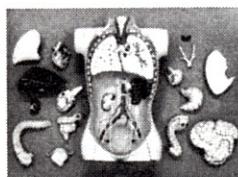


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Patty McCormack

Interview by Max Allan Collins

Patty (now Patricia) McCormack was born Patricia Russo in Brooklyn in 1945 (McCormack is her mother's maiden name). Her father was a firefighter and her mother had been a professional skater. She was a model at the age of 4 and an actress by the age of 6. People figure Patty had a typical stage mother. "His (her father's) sister actually was the one. My mother had a lot of energy, I would say that's true. I got some of her energy. I always made fun, but now I'm a mother, you know how that is! And she was a skater and did all kinds of things, and then had to stop, so there was a big void in her life to do something. And my father's sister who was close to my mother, loved to go to game shows. And in the old days when they were on radio and just starting, television was just starting, she used to drag my mother to game shows, and then other things. And then my Aunt Lucy heard about a child contest at a hotel and she made my mother take me, so it really wasn't my mother's idea! So you can't blame my mother! But then my mother continued you know, when I won that thing."

"I had a lisp, I mean a big lisp. So, where it really came to a head, one of the game shows my mother was at with my Aunt Lucy, there was a famous game show host, and he asked me questions. He asked me my name, how old was I and did I have any sisters and I said 'Yeath, I had a thighter named Thithy.' I'm not lying, I swear to god this is true. And he kept saying 'Thithy?' 'Cause I called her Sissy, it was my sister Elizabeth but we called her Sissy, so that was a nightmare, and people were laughing. My mother took me to some speech coach, and apparently she was connected with sending kids to auditions. I don't know if my mother knew that or not, I'm not sure about that. But I would work on my speech with reading copy. And I couldn't read that well, I was so young. Potatoes and peas. She's the one that had me go out on the audition for the play *Touchstone*. They were casting little boys, or something, and I think it was *Josh White Junior*'s part, I don't know, I have no idea, but I wound up on this audition and got the job."

Patty made her Broadway debut in the short lived play *Touchstone*, about a black visionary in a small southern town. "I was about six when I did *Touchstone*. That was my first play. It was an arty play, an experimental play. It was about afterlife, but it doesn't matter does it? It ran one week on Broadway. Ossie Davis was the star, and it was the South, and it was black and white, and *Josh White Jr.*, do you remember *Josh White Senior*? Well this was *Josh White Jr.* who has to be maybe 5 years older than I, who at the time it looked like a huge difference, you know? It was about servants and a white family and black family



and afterlife and people, and it was the 50s, and people hated it. So, that went very quickly."

Her first film appearance was in *TWO GALS AND A GUY* (51). "It was Robert Alda and Janice Page, but you know it was called *Baby and Me*. That was the original title. I have no idea (what it's about)! I never saw it. There are a lot of jobs I never saw, you know. I played Faye Emerson as a child. It was shot in a studio somewhere in New York." It was a comedy about a singing couple involved with a TV program and featured Arnold Stang, Lionel Stander and The Three Suns.

Besides acting on stage, movies and TV, Patty acted on radio shows. "The famous ones, *The Cream of Wheat Hour*, *The Whistler*, and I think *The Shadow*. I have one of them on some kind of reel. It was a spooky one, very spooky one. They were fun." She was also in ads for toothpaste, ginger ale, Rice Krispies... "Never TV commercials, but the print ads. I did all that stuff. I did a ton of them. She was cast on the live CBS TV series (*I REMEMBER MAMA*), about a family in turn of the century San Francisco (it had been on since 49). "It was Judson Laire, Peggy Wood, who had a lot to do with the theater back then and Dick Van Patten." Patty played Ingeborg, (from 53-56) a Norwegian relative, who at first couldn't speak English. While on the popular show, she tried out for the starring role of Rhoda in the play *The Bad Seed*. "I guess the whole city auditioned. You know whoever was around then. All sizes and shapes. The actual

audition was scarier, I remember because on stage with Nancy Kelly, those were the finals. So she had casting approval, I guess, or they wanted to see what they looked like together. So, the audition went on, nothing had happened, and I didn't hear anything and I thought I didn't get it." At first it was announced that another actress was getting the part then Patty was chosen. "So that was over, and as bizarre as this may sound, I used to be very religious about it or whatever, and I used to pray that I'd get it. I had a little altar in my room, and I'd pray that I'd get it. Probably 'cause I figured everybody would be happy if I got this job. I don't know so much if I wanted it or I wanted it for everyone else. Probably I wanted it."

She continued acting in *The Bad Seed* and on *REMEMBER MAMA* at the same time. "Broadway curtains in those days didn't go up until 8:40 and the television show was broadcast live from 8 to 8:30 on Friday nights. So as soon as it was over, we'd race across town, my mother and me in a cab. I'd change into my Rhoda costume just in time for my entrance. And that's what used to happen on Friday nights. It was insane. Now I can say who cares. The reality: I must have been crazy because of the pressure. But I think I pretended, 'cause it was always so cute when interviews would be given 'Well, what does Patty think?' And I'd always go, kind of shrug my shoulders, 'Oh, liked it.' 'How was everything?' 'It's nice.' That was my favorite line! But the truth is it must have been a lot of pressure, and I think I did pretty well under the pressure. I think I craved it then later, I got used to it. I function well under fire. The poor understudy used to be green, thinking 'Oh God' 'cause the kids they weren't so competitive as the parents, you know what I mean? Yeah, she never actually made it. One time it was close. She was close. I remember that. In those days it was not an honor to do that. It was dishonorable if your study went on. If you were sick, you went on."

People have always asked how she liked playing a little girl killer. Her answer now is the same as it was at the time. "It was great fun!" Some think the play (and movie) now seems unintentionally funny. "No. To me it looks like anything out of its time. If something is like, the best of the time, or the best of the movies, if you take something that is sanded to perfection for its time and the restrictions that were on it, like the rules that murderers couldn't die, which made it kind of campy because of the way they ended it, unlike the book, or the play. And the restrictions of the relationships that show in movies back then between the parents that were so hammy. The fact that the mother was really so powerless, but she was the victim of the time she lived in, and if you tried to play a mother like that now,

you'd send her to the Betty Ford Clinic. They'd say, 'Get a grip, you're a grown-up now. Handle something.' So, you couldn't make that movie now. There's something so realistic because all of us in that time, were doing the reality of the time. Nobody was faking. But if you take 20, 30 years later, and look at that, and if you're camping about it or if you're laughing about the black comedy issue, it's the silliness of who we are as people. Now I'm sure, that if we do something absolutely to perfection now, and we look at it 30 years from now, it's like looking at old hairdos. You think, My God, I thought I looked good. Nobody was kidding. I thought I was portraying the truth of what I was doing as a kid. I had such enjoyment being allowed to be so awful! And it wasn't evil. Because it was so joyful to do that play, there was nothing evil in it."

The curtain call ending with Patty McCormack being spanked by Nancy Kelly, and that has been blamed on Hollywood all these years. "Actually it was New York. The audience was so horrified. You have to remember the ending was different in the play. The mother dies, the kid goes on and nobody knows, so you know you're in for more. So the audience is very frustrated. So in order to break that discomfort, Nancy Kelly used to call me out at the end of the curtain calls, and Nancy Kelly came for her final one, and then she would call me out, whip me over her knee and spank me, and they'd laugh, and they could leave, it was released. It was a gasp at the ending. It was a good ending."

Nancy Kelly (who had starred in 30s comedy shorts with Thelma Todd) played the mother in the play (and Warner Brothers movie version). "I would've wanted to be her. Elegant. And removed to a

point, you know? She was removed, she was elegant, the antithesis of my mother, although they looked a little bit alike, it was a little bit in the face. So, there was glamour. She fixed up well but she wasn't a glamorous person. I think I met her brother and I think she had a sister Anne. I met her mother. But I would go once in a awhile to sleep over and her family would be there, and she would give me a bubble bath with her perfume, and so she treated me...she had teeny feet, and I had big feet for a little girl, so I could wear her high heels, so I used to play dress up in her high heels. And on matinee days she used to order in from Sardi's and we used to eat in her dressing room in matching robes. She got me a robe that matched her dressing gown."

Henry Jones, played the potential child molester gardener. "I never caught that I'm embarrassed to say. I wonder if I knew that somewhere in me. I thought it was a class thing. In other words, as a kid, seriously, I thought it was one of those things, because I was so



THE BAD SEED on Broadway

fastidious about everything. That was my thing, that I thought, because he was dirty. Well that's a child's version! Isn't that wonderful? Never even considered, but I must have gotten it on some level, but I got it as a child because he was the trash man. I absolutely understood, and not from my own life, pomposness, people pulling their weight on other people. He (Jones) had an eye of what's right. I swear to God! He looked out for me. He appeared to be the bad guy in the cast, because he would report if I didn't have a tutor on matinee day, and he was very, very protective...he fathered. And he seemed like he was the bad guy cause he was making trouble for everybody. I don't remember having a relationship with him. I ran into him on some MURDER SHE WROTE thing, and I have to tell you too many years went by. It meant maybe so much that I didn't even open that. I didn't open that can of peas. It's like when I work with a kid now. To the child it's very important, it's forming. To the adult, it's an event. Henry Jones actually had a second role in both the movie and the stage play, he played, when I was supposed to play the piano offstage, he played that! I had to learn for the film because I had to finger it. In the film, the offstage voice on the radio is Henry. People will now recognize him. Once you know its him you can't miss, you miss how could I ever have not realized that, but he's the radio announcer."

William Hopper (who went on to play Paul Drake on PERRY MASON) was the father in the movie. "William Hopper was not in the stage play. That was odd because we were all attached, the first family, and he was lovely. He was sweet, that's what I would say. It's funny how a child is too. If a person is just there and nice it doesn't make much of an impression." Mervin Leroy produced and directed the movie. "He basically wanted us to do what we did, and a lot of times the camera sat back as though you were seeing the play, not always though, but there was a lot of the talking scenes, he liked what he saw. He wanted to do that. He wanted to bring maybe his experience, so some of what he saw was full-length! He never talked to me as a moron, 'cause I understood grown-ups, and he would say 'You're walking briskly and then I really want you to begin walking faster,' and you go 'Oh, okay that's fun. I can do that!' You sort of sensed what he meant, I don't know if it's because I was good or he was good! But I got what he meant even if it wasn't me. The music and everything...I love that part (the end of the movie at the pier) even if it wasn't me! I loved the look of when I go to the incinerator to burn the shoes—we didn't do that in the theater. I like the way the camera shot it and the black and white, I love the whole scene...it's very musical...I just think it's terrific. It's very orchestrated or something and it sort of fits Rhoda. Patty received a lot of good press for THE BAD

SEED (play and movie) and she gave many interviews. More than once, she said she wanted to "grow up to be a nun who plays baseball."

Before THE BAD SEED feature was released, she worked on a (never completed) Orson Welles movie, DON QUIXOTE. In the intro, Patty (with her blonde pigtails) asks Welles to explain the novel to her. "Okay I'll tell you what I remember. Things I remember from working with people don't always have to do with the business, but I remember meeting him and that I was going to have to be very alert. It posed a very sort of scary thing for me. He looked like he was smiling behind his eyes. Or that he was going to make me laugh, or something like that. I was very professional with him and at that time. I don't know what I come off like on-screen, I have no memory of it, it'd be fun to see some time, but he had a definite twinkle. He was a magician. I think he knew that I wasn't me yet. Does that sound crazy? I think he knew that whatever I was trying to be or do, I had a long road ahead of me. Too bad he's gone. This was done in Mexico. There were lots of times I remember around it. People, I guess my mother called them expatriates. And we went to someone's house who had lots of money and servants and things. I remember they had a daughter and she didn't know how to do anything because she had servants to do everything. It was a very strange time for a girl from Brooklyn who could do everything. She didn't know how to open blinds. That's how I remember this girl. I don't know what we were doing there, but we were there. Everyone was drinking Bloody Mary's and Margaritas, my mother had a wonderful time I think! I remember being at a bull fight. Didn't love it. It had to be in Mexico and it had to be connected to that time." Note: As late as 1982, Welles was still trying to complete what he had started calling WHEN ARE TO GOING TO FINISH DON QUIXOTE?

(even though Francisco Riguera and Akim Tamiroff, the two leads, had died).

ALL MINE TO GIVE (57), from RKO, was a period movie about a Scottish family of orphans in Wisconsin. "Exactly, Glynnis Johns was in it. Cameron Mitchell. The Day They Gave the Babies Away was the original title." The same year Patty received more attention starring as Helen Keller in THE MIRACLE WORKER on TV's PLAYHOUSE 90. "THE MIRACLE WORKER was my favorite project. I liked that. But I liked it for the whole process of PLAYHOUSE 90 back then. Live television. I liked that a lot. We rehearsed for three weeks. We actually did prepping because we had to learn sign language. We put a lot of work into that. The director was wonderful, Arthur Penn. Theresa Wright was Anne Bancroft and I was Patty Duke (laughs). Burl Ives was in it also. Oh, Barrymore Junior. John Barrymore Jr., her



In THE YOUNG RUNAWAYS

- 51 TWO GALS AND A GUY
 53 (I REMEMBER) MAMA (series to 57)
 On MIRROR THEATRE
 54 On TV SOUNDSTAGE (twice), THE WEB,
 ARMSTRONG CIRCLE THEATRE
 55 DON QUIXOTE (unfinished)
 56 **THE BAD SEED** (Rep.)
 On CLIMAX, G. E. THEATRE
 57 **ALL MINE TO GIVE** (United)
 On PLAYHOUSE 90 (3 times)
 (The Miracle Worker, Child Of
 Trouble, The Clouded Image),
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 58 KATHY O'
 On WAGON TRAIN, KRAFT
 THEATRE, MATINEE THEATRE,
 PLAYHOUSE 90, GOODYEAR
 THEATRE, JACK BENNY
 (special)
 59 PECK'S BAD GIRL (CBS series)
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 A Witch), PLAYHOUSE 90
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 60 **THE ADVENTURES OF
 HUCKLEBERRY FINN** (MGM)
 On ROUTE 66, MYSTERY SHOW, DEATH VALLEY
 DAYS
 61 THE EXPLOSIVE GENERATION
 On ROUTE 66
 62 JACKTOWN



"I was only 18. Nice hair-do."

- YOUNG DOCTOR MALONE(NBC soap opera)
 On RAWHIDE, NEW BREED
 63 On RAWHIDE, THE DOCTORS
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 soap opera)
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 79 THE ROPERS (series to 80)
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- 88 **SATURDAY THE 14TH
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- 89 THE FLAMINGO KID (ABC pilot)
 On FREDDIE'S NIGHTMARE
 95 **MOMMY** (Eagle)

And on BOB HOPE SHOW, THE LOVE BOAT

(Drew's) dad. I was his sister, he was my brother. It was a wonderful production. There was something else back then called the Sylvania Award, I got that. It was a plaque. I have warm memories of that. I loved that I had to darken my hair and I loved that I no dialogue to learn, that was great fun. I think I was pretty good at extremes. It's hard to do the normal, everyday stuff. It's easier to do these jobs."

THE MIRACLE worker later went to Broadway (with Patty Duke) and Penn directed the 62 movie version. "I had started to develop and everything. When I was doing it with Theresa Wright, I was really 11, let's say, playing 8, and it was passable, though she was petite like I'm petite, so as I was starting to grow it looked absurd. It was two years later that it went to Broadway. I was just starting to be a teenager, if it was today, I'd be wearing hot pants. 'Cause when they're 12 they're wearing cute little things, but they kept everything down, so to speak."

In Universal's comedy KATHY - O (58), Patty (still with the blonde braids), played a spoiled, temperamental 10 year old child star (and orphan) who is treated badly by her guardian but finds love and understanding from a publicity man (Dan Duryea) and a writer (Jan Sterling). In the slapstick ending she runs around the Universal studio backlot filled with props from horror movies. "That was an oddball thing. A piece of art. I guess I worked pretty much in that time. I

have no idea which order! You know what I bet? I bet the jobs were quick. 'Cause they didn't have these long, these huge budgets." PECKS BAD GIRL (59-60) was a CBS sitcom starring Patty as the 12 year old daughter of Wendell Corey (ASTRO ZOMBIES) and Marsha Hunt (INVADERS FROM MARS). The ads said she was "Part tomboy, part charmer, completely bewildering to boys and parents, a delight for the whole family." "I guess we did it for one season. It was a summer replacement show. It was done live like ALL IN THE FAMILY. It was live tape, but we didn't redo anything. Marsha Hunt was very interesting, she was blacklisted."

THE ADVENTURES OF HUCKLEBERRY FINN (60) was one of Patty's last child roles. Eddie Hodges starred and Tony Randall was in the critically acclaimed MGM Cinemascope feature. Michael Curtiz directed but Patty had no idea that he was the famous director of many golden age Hollywood classics. "Not a clue. No one told me anything! Isn't that amazing? He talked like this (talks with an accent). He was very wiry, I remember that about him. The first time I saw him, I walked into the sound stage, this I remember, they were shooting something, I was coming in either to start or whatever, and he was up on the big boom camera. He was up there. But I didn't know he was so famous. He seemed to me, to be old. I hate to say that anymore I don't know how old anybody was, maybe they were only 52!"

Patty's first teen role (and first screen kiss) was in

THE EXPLOSIVE GENERATION (61) from U.A., about a teacher who is fired for asking students to write essays about their sexual experiences (like in COLLEGE CONFIDENTIAL). "That was traumatic that movie, because I was supposed to do BLUE DENIM (a 59 movie that starred Carol Lynley). I was as young as PECK'S BAD GIRL time. I should have, I could have. It was about somebody my age, and my mother said absolutely not, it was not appropriate, 'cause she got pregnant. So the joke was I'm allowed to slaughter people, but I'm not allowed to have babies! So when this came along, I was only, shy of 16, or just 16, and I was very uncomfortable about myself, I wasn't strapped down. It was a nightmare, and so it was tough. People in the cast were 20, 18, I was one of the youngest if not the youngest. Billy Gray was in it, William Shatner was the star. I have to say this, it's so tacky, but ...he wore a piece even then, ...isn't that amazing...1961. he's been bald forever! And I think, it's not an age thing. Let it go, you know it doesn't mean you're old, you've always been bald! He was young, he was 35! But he was good. He took himself seriously. He was wonderful."

She was on the pilot episode of ROUTE 66 (in 60). "George Maharis and Martin Milner. And the pilot was done in Concord, Kentucky. Stayed in Portsmouth, Ohio, and drove across the river and shot in Concord. It was a very interesting place. It was freezing!" She appeared on RAWHIDE several times. "I got to kiss Clint Eastwood! I needed a ladder, though, 'cause he's very tall. He was so nice. He used to be a movie star even then, and in those days, you know how acting styles change, and I came from the era where you talked loud. You never wanted the sound man to say 'Could you speak up?' and I was in theater too! And as time went on, I tried to learn how to bring it down a little bit, you know. But at this point in time, it was like a mismatch. He was such a movie star, that I couldn't even hear him in life. I called him mumbles, and he was this huge movie star! 'Make My Day!', I mean nobody missed that! But I, in my ego, I called him mumbles!" THE FARMER'S DAUGHTER with Inger Stevens was another show Patty was on. "I forgot about that! And the funny thing, I think she and George Maharis at one point in time, were very close friends."

Patty was up for part in the major studio James Stewart movie MR. HOBBS TAKES A VACATION (62) but ended up playing the warden's daughter in the obscure 62 minute long indy b/w prison movie JACKTOWN. It was produced written and directed by William Martin in the real South Michigan prison in Jackson, Michigan. "It's definitely on location. I was on the East Coast when I left to go. I was living in New

York then. We were at the beach in Long Island, and I got this thing and I went and did it. It was a quick shoot. Never saw it. It began to be kind of a strange time, personally in that whole stretch. There's a couple of years in the '60s that I didn't do much, before I started doing the exploitation things, America International ones, three years before that I stopped. I had three years off." At 18 she quit acting for a while and moved back to Brooklyn. "I remember there was an opportunity to do GIDGET on TV but the producers said I had to lose 5 pounds. So my mother went out and bought all this Metrecel, then I'd say I was going for a walk and I'd gobble down these little cakes. I got pretty chubby. I didn't do any theater after The Bad Seed. But the first time I got back to theater I was 21, and I was scared to death. It was very frightening. I came back in Toronto, Barefoot in the Park. Everyone's done Barefoot in the Park." At 21 she also married a childhood friend. They had two children (Danielle and Bobby) but later divorced. She later lived for many years with playwright Ernest Thompson (ON GOLDEN POND).

Patty McCormack's movie career restarted in 1968 when she went to work in a series of ridiculous but fun AIP drive-in movies made by Maury Dexter. "Yeah. He produced and directed. He did all of those (THE YOUNG ANIMALS, THE MINI-SKIRT MOB and MARYJANE). He worked with those men who owned American International. I forget their names, Arkoff, and anyway, he whipped 'em out, we did 'em fast, we did them in Arizona usually, outside of Tucson, and he was just nice and good, I thought. I thought he was

very good. In THE YOUNG ANIMALS (aka BORN WILD) trouble starts in a border town when Janet (Patty), a liberal student activist, falls for Tony (Tom Nardini), a Chicano and her ex boyfriend (David Macklin), starts a series of racial attacks. Kidnapping, rape and murder result. "It's about race relations and high school and I haven't seen it. I don't remember seeing that one. Isn't it funny, 'cause you did those things, and then you didn't really...they play at a theater for a week here or somewhere or...and you didn't even bother or you were doing another one so you didn't even bother to go see these." Also with Zooey Hall and the band the American Revolution.

She plays Edie, the nicest girl member of THE MINI-SKIRT MOB. "I know. That happened on the soap operas too. I have no idea why. I don't know which came first. I don't know whether I put that out and that's what they saw and that's why I got those jobs or it was just a freak that I play all these sappy people." Diane McBain plays the real bad one who tries to break up the marriage of Ross Hagen and Sherry Jackson. Edie decides to help the couple out and ends up getting



THE YOUNG RUNAWAYS

burned to death for her trouble. "I started to do that. The guy who doubled me was my size, and he was all dressed up, and we decided I could do this, so they flame-proofed me and I changed my mind at the very end, 'cause I freaked out and the wind changed and he got hurt. He singed off all the hair on his eyebrows, and I thought 'okay, this is a good lesson.' This is acting. This isn't real." Jeremy Slate and Harry Dean Stanton were the other stars and The American Revolution provided music.

In MARYJANE, Fabian is an art teacher dealing with a high school drug ring which turns out to be run by another teacher (Diane McBain). Kevin Coughlin, Michael Margotta and Patty as Susan are students. It was co-written by HOLLYWOOD SQUARES host Peter Marshall. Ads said "Five kids smoked this - two are in the hospital, one is in jail, and the others have blown their minds!" "That was fun. I was just married then. Fabian was in it. I thought Kevin Coughlin grew up to be a good actor. I mean he was a good kid actor, but kids can sometimes, you know, but he really developed." THE YOUNG RUNAWAYS, is about three teens who go to the hippie district of Chicago, and like MARYJANE, was very conservative in its attitude. The MGM release was produced by Sam Katzman. "He was a nice man, like familiar to me, from Brooklyn. He was a regular person. He was like, a picture of a producer with a cigar. And I remember his wife was very done, nicely done, coiffed and all that." The stars were Brooke Bundy, Kevin Coughlin and Patty as Deannie. Lloyd Bochner and Lyn Bari were the main adults and young Richard Dreyfus and Dick Sargent are in it. Patty's character shacks up with a musician, then gets killed. There is no death scene though. "They didn't show it. There was the bed scene, where you had more stuff on you than a nightie, you know what I mean? That's how unracy it was! None of those were racy." Patty also appeared on THE WILD WILD WEST around the same time." I think I did at least one of them. In those days, usually it was the daughter of someone, who was in a dilemma. I remember handling a gun, though."

Patty was pregnant when working in THE BEST OF EVERYTHING (70), a soap opera. "Yes in New York, I got this soap opera. I wasn't quite sure, you know, then it was true. They didn't write it in. As a matter of fact the other person who's still my friend to this day, Julie Bonzernick, played the other person in it who was supposed to be pregnant and she wasn't. I was pregnant with no husband, but I was the good person on the show, so I couldn't be pregnant 'cause there was

nobody I even danced with, you know? I walked around with laundry baskets, that was the joke. I was always eating English Muffins in a head shot, and they're just going to think I'm getting fat from eating all these English muffins. I enjoyed doing the daytime dramas for awhile. It wasn't my favorite thing to be on a soap. You know what's good? I think it's wonderful to earn money, to be perfectly honest, later on in life, it's steady money. Earlier in life, it's good training. In the middle, get another job, 'cause you get into bad habits, I think, and at least if you're older in life and you're doing one, you sort of know the ropes a little bit and you can maybe bring something to it.

BUG (75) is a William Castle film. "He didn't direct that one. He produced it. He was there a lot. The director was Jeannot Szwarc." She dies covered with giant cockroaches. "He told me to keep screaming and I knew he was wrong. When I watch it I think I go 'ohhh...' They had real bugs, stuffed bugs. We had a bug wrangler 'cause they really were some real bugs and he fed them supposedly, so they were clean, so when they pasted them to your face...I had lunch with one bug, seriously strapped to my face. I think there was a poster up, a billboard in New York, for a awhile, and no one in my family knew it was me, because all you saw was a face with a bug across it and my hair was different, of course."

Another TV series was THE ROPERS, an offshoot of THREE'S COMPANY. "Well, people, if they knew the Ropers, they would know it was basically the relationship between Norman Fell and Audra Lindley who were Stanley and I forgot her name! (Helen) We were the neighbors, my husband was Jeffrey Tambor and he was kind of snooty and I was more grounded I think. I was the more grounded character in that show. I don't know what else to say! We were

the Brookes. We broke records everywhere, the first season, which was a half season. We couldn't believe it ourselves. We thought, It can't be, and so they switched us to the death spot at that time, Saturday night opposite CHIPS. Everything failed opposite CHIPS and we did too! So we lasted the next season. They did go into syndication. They're terrible about paying their actors though! 'Cause you always have to hear all them come up and say "I understand its playing in Germany" They're so wealthy its horrifying what they do."

INVITATION TO HELL (84) was a Wes Craven TV movie. "He hated that it was rushed all the time. I had no idea about his reputation 'cause I don't follow those and I don't think he had any idea about mine. I get sucked in at the end though! It was not a light set, it



THE YOUNG RUNAWAYS

was not a creative experience, I don't think. And also right around that time my sister passed away. So I remember that with that. It's all attached." In the comedy SATURDAY THE 14th STRIKES BACK (88) she played the wife of Avery Schreiber. "I was the airhead. Again, I had fun doing that. I was absolutely out to lunch as a mother. She was dumb!" Patty was also on FREDDIE'S NIGHTMARES, whose star Robert England has gone on record to say his biggest fear as a kid was Rhoda in THE BAD SEED. "Yep I did. And he never told me that, isn't that funny? And that show was fun. That was fun. I had a lot to do and I loved that. So it made sense to me 'cause it wasn't a jerky story and I actually met Freddy, of course, with his nails, and he gouged my eyes out. It was scary. The last shot is me with no eyeballs."

There was a plan to make a sequel to THE BAD SEED, but Patty declined. She did agree to star in MOMMY (PV #22), kind of a reversal of THE BAD SEED, as a psycho mother. "I guess it's fun when you're older, 'cause you don't care as much (laughs), you know what I mean? And it was nice to have the opportunity to tap into that insanity again. The force of it, seriously. The heck with what anybody thinks." Little Rachel Lemiex co-stars as the daughter. "I think she's very talented and very deep as a rule, and I'm glad I got to

meet her and I know we're gonna have more things to do together. I hope I can, if she ever needs it, I hope I can be of some assistance having been through growing up. I saw myself in her and saw myself in me too. You know what's weird? My mother rented the movie and she said she fell apart about the moonlight. It killed her. Isn't that weird? So I said 'Oh good, Ma, you're supposed to!' A MOMMY sequel, also with Lemiex, Brinke Stevens and Mickey Spillaine returning is being shot this summer (also in Iowa) and MOMMY is coming out on laser disc (Roan Group) with an interview with Patty McCormack.

A story in the Washington Post (in 89 when Patty was back on Broadway in Neil Simon's Rumors) said she had spent years in analysis. She explained: "The thing about being a kid actor is that you're looked at all the time. People are always makin a fuss over you. My mother was so afraid I was going to get a swelled head. There was great emphasis put on the fact that this was just work, that it was no big deal, that there was no need to get excited about yourself. Kid actors can get kind of crazy as they get older. They feel

like misfits, I did. Instead of ending up with an inflated sense of myself, I ended up with no sense of myself. It's not the healthiest jumping-off point for an adult."

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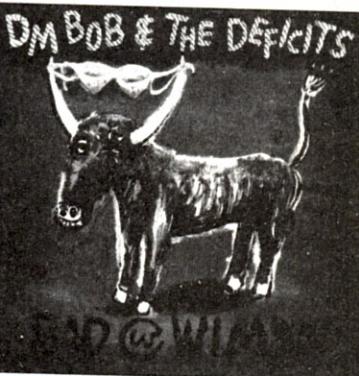
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PSYCHOTRONIC

ON THE ROAD

Last January, Mia and I went to Manhattan and stopped by the Fangoria Weekend Of Horrors. We ended up (along with a lot of other dealers, convention guests and customers) stranded in NYC for days during the record breaking snowstorm. Walking down streets with no traffic except for some National Guard trucks (!) was pretty memorable. So was meeting convention guests Lucio Fulci, John Saxon and Clint Howard. During the height of the storm one night we had dinner at a Korean garbi (barbecue) restaurant with Fulci, Fang editor Tony Timpone, Tom Rainone, Gabriell Leone and Hollywood Book And Poster owner Eric Caidin. Fulci, who had a bad foot due to an on the set accident, had to be carried from a cab (by Rainone and Timpone) over high snow drifts. At one time in the early 80s, you could go see several Fulci horror movies in the Times Square area during the same day, and of course, I did. It was interesting to hear him talk (without an interpreter) about his long directing career and a shock to hear that he died not long after finally making it back to Italy. He was in pre-production for MASK OF WAX, which was going to be produced by Dario Argento and Fulci fan Sage Stallone (!), the now grown up co-star of the last ROCKY film. Meanwhile, Stallone has acquired the rights to Fulci's THE BEYOND.

In April we flew to Stockholm for a PSYCHOTRONIC movie marathon in Sundsvall, Sweden. This was arranged by Kim Hansen (who was born in the northern most part of Norway - and of Europe) of Pipeline (a rock club run by Thomas Lundmark) and ILEX. I really enjoyed seeing Stockholm and old friends there again (it was the base city of my Northern Euro PSYCHOTRONIC tour in 87) and while there, we were given a personal tour (by the very knowledgeable TV host and Argento fanatic Ronny Svensson, who asked me about Warner Oland movies on TV) of the historic Gamla Filmstaden studios, where everyone from Garbo to Bergman worked and many classic films were produced. On the way to Sundsvall (in the north), I found some great rare LPs (Pink Fairies, Sugarcubes, Sir Douglas Quintet, Howlin Wolf..) at reasonable prices in Gavle and we

visited the amazing 13th century Uppsala Domkyrka (cathedral) (complete with many elaborate tombs of kings and knights) in Uppsala. I was interviewed for newspapers and was on several local and national TV programs. In Sundsvall, I got to show and recommend the TEXAS CHAINSAW MASSACRE video (which says "the most hated movie in Sweden" on the box) on TV. We ate herring, drank many kinds of vodka and even had a special reindeer dinner one evening.

The movies I presented (some for the first time in Sweden) were HOMICIDAL, HOT RODS TO HELL, 2000 MANIACS, WILD GUITAR and WILD IN THE STREETS. Various people I talked to liked the cars (HOT RODS), gore (2000), and politics and humor (WILD) the best. They were all shown in a nice modern theatre in a multi-plex (Filmstaden). After the movies, the HYMENS played at Pipeline. They dress like and sound like the Ramones (at their best). Their

show is part songs from all eras of the Ramones, part Ramones style covers and part very good originals (all in English). Their CD (Hymilation) is all originals. We saw a (very good, directed by Kim Hansen) b/w video for the group CARMARNA and received their Guds Speleman CD. They're Swedish folk songs in

a quintet that sings ancient Swedish. They remind me of early 70s Fairport Convention or even Desertshore era Nico. Great stuff! Carmarna has played in NYC and the Hymens should. By the way, when I was in Stockholm before I was taken to a Nick Cave show in a small club. This time we saw his current hit video on the hotel TV.

Most things are pretty expensive there. The best bargains we found were imports like clothes and shoulder bags (from India) and I bought some "Poo Poo" cushions (from China). Sweden is still pretty clean, quiet and calm but (like most countries) has some growing problems (we saw some racist skinheads in uniforms and heard about recent battles with heavily armed bikers!) and is examining its controversial past (how it managed to avoid WWII). We were in Sweden at the time of the king's 50th birthday and the much publicized 10th anniversary of Chernobyl. The devastating effects of the fallout are still being felt there and will be for generations to



Gabriell Leone, Tom Rainone, Lucio Fulci and Tony Timpone

come. After we returned, Kim totaled his vintage Volvo that we had been driven all around in by hitting a moose, we turned on the TV and saw Bjork beating up people in an airport and that Macarena song that we had heard in Sweden was everywhere.

In May, I was a guest at a first time Rock Of Ages convention in Charlotte, North Carolina. It was presented by a Florida based guy who calls himself Goth. Our being there was thanks to syndicated radio talk show host Allan Handleman who has had me on his show (WRFX 99.7) many times in the past (and once had a pirate station in Long Island). Before the convention, I was on with Moe Howard's daughter, the (very old) director Edward Bernd (we talked about WORLD WITHOUT END) and Leslie Nielsen (we talked about THE DARK INTRUDER and Scandinavia). Mia and I drove (no more 55 mile speed limit!) and made stops in several states on the way there and back, checking out towns, tourist traps, old graveyards and places that the ANDY GRIFFITH SHOW supposedly took place in. The 3 day (and night) convention took over an entire hotel and got loud at night with rock music blasting from speakers in the lobby and parties in rooms. Hotel employees couldn't even hear when the telephones rang. It was pretty much geared towards computer games and sci fi but we met some PV subscribers and fans there. Main guest James (Scotty) Doohan was surrounded by adult fans in space travel uniforms and he easily worked the crowd by saying what a jerk William Shatner is. My fave moment was being on a panel (in a bar) with the beautiful "scream queens" Brinke Stevens and Melissa Anne Moore and my favorite actor from Iceland, Gunnar Hansen. Just after the always charming Brinke made sure I got a chance to plug the new PSYCHOTRONIC book, the folding table in front of us collapsed. Gunnar immediately got up and knocked

the other table over too. Alright Leatherface! North Carolina was hot and fun (I have long ago family roots there and have visited Weldon, N. Carolina before) but it was a shame to hear Charlotte added to the list of church burning locations this summer.

Back in Manhattan, it was great to see brand new posters for SWITCHBLADE SISTERS all over the place. I love that Jack Hill movie (the first time I met Johnny Legend, he told me I had to see it) and I was proud to be asked by Quentin Tarantino to provide a quote for the Miramax re-release trailer.

Anyway, we don't attend conventions or present shows very often these days (too busy) but we'll have a table and I'll be signing copies of the new book at the 3 day CHILLER CONVENTION at the Meadowlands Hilton in Secaucus, NJ (Oct. 25-26). Mia and I had a table at Kevin Clement's very first con (then called Horrorthon) back in 90 (when wrestler Ox Baker was a guest) and his conventions are always the all around best I've been to. Even Jesus Franco will be there! Call (210) 804-8040 for info.

And by the way, Geffen (!) is releasing a PERE UBU CD box set which will feature a special rarities CD of other "underground" 70s Cleveland bands including 2 tracks ("She Smiled Wild," written by Jamie Klimek and "Jaguar Ride," written by Brian McMahon of The

Electric Eels) by Mirrors, the band I was privileged to play drums for. I had played rhythm guitar in an earlier garage band and never learned to play drums very well. I haven't played any music for over 20 years but will be heard on a major label CD. This is one the odder surprises of my life (so far). By the way, recent Ubu lead guitarist Jim Jones was the 2nd bass player in Mirrors. He replaced Craig Bell who was drafted (and later was in Rocket From the Tombs). Photo by Eric Caiden.

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The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - PV15. Susan Sennet \$29. Sunrise - Silent classic \$25. The Peacekillers - Ultra violent biker \$29. Playgirl Killer - Canadian 2 horror \$25. The Wasp Woman - Complete 73 min. version \$19. Female Jungle - Jayne Mansfield \$25. Night Tide - Dennis Hopper \$29. Slumber Party '57 - Rainbeaux Smith \$25. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. Jess Franco masterpiece. No picture box \$19. The Pat Spy - Jayne Mansfield & Phyllis Diller! \$29. The Red Menace - Great anti-communist drama. 1949 \$19. Hollywood Horror House - Psycho gigolo. 1968 \$29. Cauldron of Blood - Karloff \$25. Fellini's Rome \$19. La Dolce Vita - An epic accomplishment. On 2 tapes \$29. Nights of Cabiria - Fellini \$19. Juliet of the Spirits - Fellini. On 2 tapes \$29. Teorema - Stranger seduces entire family. Pasolini \$25. Keetje Tippel - Connoisseur version \$29. Accatone - Pasolini's first \$25. Susana - Wry Bunuel \$25. El Bruno - Inspiration for La Strada? Bunuel \$25. Umberto D. - Original Embassy release \$19. The Wicker Man - British erotic horror Complete 100 min. version \$49. Diary of a Chambermaid - Political Bunuel \$25. Prospero's Books - Greenway \$19. Let It Rock - Hopper \$39. Buried Alive - Infamous D'Amato cannibal/gore \$79. Sweet Young Trouble (Makin' Out) - Private Screenings \$29. Voluptuous Vixens - Private Screenings \$35. Sexy Sisters (Satanic Sisters) - Jess Franco. Private Screenings \$79. Girls With Out Lovers - Private Screenings \$35. Lucifer's Angels (Young and Not So Innocent) - Private Screenings \$35. Baring It All (Utterly Without Socially Redefining Value) - Paul Bartel. Private Screenings \$69. Django - Franco Nero spaghetti western \$25. Spur of Death (Rooster) - Cockfighting. Kristine De Bell \$9. Mandingo - Ken Norton \$25. The Refrigerator - Black comedy/horror See review in PV16 \$29. White Heat - Cagney \$25. Felicity - Superior Euro erotica. Glory Annen \$15. Black Caesar - Prime blaxploitation \$25. Hell Up in Harlem - Sequel to Black Caesar \$25. Foxy Brown - Pam Grier \$25. Brain of Blood - Al Adamson chaos w/ gore \$15. Poor White Trash 2 - S.F. Brownrigg swamp horror \$19. Suspiria - Unrated version \$29. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. The Kirlian Witness - Telepathic plants \$25. Sweet Sweetback's Baadasssss Song - Uncut, uncensored, unapologetic \$29. Bloodsucking Freaks - Rude \$29. The Desert Tigers - Half WW2/bad movie, half Ilsa type atrocities \$25. Mr. Mean - Fred Williamson \$15. Joshua - Fred W. western \$9. Boss (Boss Nigga) - Fred W. \$19. Shocking Asia - 70's mondo \$19. Shocking Asia 2 - More mondo thrills \$19. Mondo Magic - Completes the set \$19. Dr. Jekyll's Dungeon of Death - Sex/action/horror \$19. The Reincarnate - Supernatural theme \$25. Drive-In Massacre - The killer is still loose! \$19. Torture Chamber of Dr. Sadien - Very atmospheric. 1967 \$19. Curse of the Blue Lights - Subterranean ghouls \$19. Dark Power - Z horror w/ Lash LaRue \$25. The Mad Butcher - Black comedy/horror \$25. Blood Bride - The groom has nun fixation \$29. The Haunting of Julia - 70's horror \$19. Widow's Nest - Italian horror w/ Patricia Neal \$9. The Jar - One of the strangest ever. Nightmare inducing \$25. Gallery of Horror - One of the worst ever. Great fun! \$29. Deadtime Stories - Horror trilogy \$25. Frankenstein's Castle of Freaks - Euro horror \$19. The Hills Have Eyes - 70's classic. Original issue \$25. Vengeance - Similar to Victim \$19. Bloodsuckers - Vampire cult. 1971 \$15. Arabian Nights - Pasolini epic. 'Banned' box art. Best picture quality. 130 min. \$49. The Hawks and the Sparrows - Seriocomic masterpiece from Pier Paolo Pasolini. Subtitled \$39. The Black Hand - Post-Godfather exploiter. As entertaining as Mafia Massacre \$19. Is There Sex After Death? - Mondo/satire on early 70's sexual mores \$25. Foxtyle - Obscure blaxploitation. 1973 \$25. The Return of Josey Wales - Michael Parks \$25. The Golden Triangle - Hong Kong action \$9. Fiona - Britain's 70's sex queen \$25. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian. 1968 \$25. The Reflecting Skin - One of the best of the 90's \$25.

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Immoral Tales - Walerian Boroczyk classic erotic quartet. Complete 100 min. version. No picture box \$29. Sweater Girls - They go all the way \$29. Nero and Poppea: An Orgy of Power - Low budget Euro Caligula imitator \$29. Don't Go Near the Park - Wild Z horror/exploitation \$39. House of Terror - Obscure horror. 1972 \$19. Evil Laugh - Obscure gore horror \$15. Joy - Private Screenings exploiter \$19. Booby Hatch (Dirty Book Store) - John Russo 70's exploitation \$29. Commando Amazons - Like an Asian Doll Squad. Wild \$39. The Naked Zoo - Join the acid party. Rita Hayworth. 1970. No picture box \$25. U.S. Vice (The Murder Gang) - Russ Tamblyn \$19. Pyro - Disfigured man seeks revenge. Great atmosphere \$29. Plan 9 From Outer Space - A fine piece of work \$19. Impulse ('74) - Great Shatner sleaze. With Spanish subtitles! \$39. Poor White Trash - All time dive-in classic \$35. The Strangler - Victor Buono. 1964 \$19. Vampire Hookers - John Carradine \$19. Tales From the Gimli Hospital - Krazy Kult \$25. Hell Penitentiary - Sergio Garrone WIP \$19. The Sinful Bed - Euro 70's exploiter \$29. Emily - Koo Stark \$25. Love Butcher - Split personality psycho kills the women who reject him. 1975 \$29. House of Whippord - Where the 'immoral' are punished. Long version \$39. The Night Slasher - British psycho thriller. 1970 \$29. The Princess and the Call Girl - Radley Metzger \$35. Switchblade Sisters - Original issue \$39. Multiple Maniacs - John Waters \$19. Run, Virgin, Run - Euro sex comedy \$29. Pass Black (Disco 9000) - Late 70's blaxploitation \$25. Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. Biokids - Crash Ed Phillipino Power Rangers knockoff \$19. Fugitive Girls - Complete 96 min. version. 2 roles for Ed Wood! No picture box \$29. The Wild Angels - Kicked off the biker boom \$19. Hell's Belles - Revenge for stolen cycle \$19. The Hard Ride - 'Nam vet battles bikers. 1972 \$19. Chrome and Hot Leather - Biker action w/ Marvin Gaye! \$19. Far From Home - Drew Barrymore. See review in PV19 \$25. Doctor Gore - Pat Patterson's magnum opus \$25. Strangers in the City - Affecting look at NYC tenement life c.1962 \$25. Nothing But Man - Black laborer faces prejudice during the civil rights era. A classic. 1964 \$25. All the Kind Strangers - Samantha Eggar \$19. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$25. The Abductors - 2nd in the Ginger series \$25. Girls Are For Loving - 3rd in the Ginger series \$25. A Place Called Today - Great exploitation plus nude scenes for Lana Wood and Cheri Caffaro \$19. Mona's Place (Pandango) - Sex western \$25. Escape From Blood Plantation - Sadistic prison \$35. Valentina - Based on the erotic comic strip \$19. Smooth Velvet, Raw Silk - Annie Belle \$19. 36 Fillette - French teen is busting out of her dress \$29. La Petite Sirene - Schoolgirl falls for older man \$29. Bucktown - Fred Williamson \$25. Score - Radley Metzger exploitation w/ Lynn Lowry \$25. House on Strat Hill - Erotic horror w/ Linda Hayden \$35. Thunder Road - Excellent Robert Mitchum vehicle(s)! \$25. Cape Fear ('62) - The original classic \$25. Sheba Baby - Pam Grier \$25. Friday Foster - Pam Grier \$25. Starlight Hotel - Aussie version of The Wild Seed \$25. The Harder They Come - Jimmy Cliff classic \$25. Space Is the Place - Sun Ra. See review in PV17 \$25. Without You I'm Nothing - Sandra Bernhard concert film \$25. Zabriskie Point - Antonioni \$25. Who Slew Auntie Roo? - Shelley Winters \$29. Snake Dancer - Glenda's exotic dance routine gets her busted. Erotic Euro entry \$39. The Girl - Franco Nero is sandbagged by 14 yr. old nymphette \$29. The Thorn (The Divine Mr. J) - Religious satire w/ Bette Midler \$19. Shaft - That Shaft is a bad mother... \$25. Shaft's Big Score - Sequel to Shaft \$19. Shaft in Africa - Mo Shaft \$25. The Best of Sex and Violence - Essential trailer comp. hosted by John Carradine \$25. The Love-Thrill Murders (Sweet Savior) - Troy Donahue as Manson! \$25. Gry Uncle! - Allen Garfield \$25. Preacherman - Rural 70's sexer \$25. Cat in the Cage - Coleen Camp \$19. Emanuelle in Bangkok - Good entry in the series! \$19. Sister Emanuelle - Teen sent to convent school \$19. Midnight Strangers - Wealthy woman turns tricks for kicks \$19. Emanuelle's Revenge - Joe D'Amato \$19. Teenager - Obscure 70's exploitation. Sue Bernard \$39.

Once Were Warriors - Packs an emotional wallop. Outstanding \$25. That Cold Day in the Park - Sandy Dennis is terrific as a repressed spinster \$25. The Reflecting Skin - One of the best of the 90's. Unforgettable \$25. You're a Big Boy Now - Biting black comedy. 1968 \$25. Bad Girl Go to Hell - With Joe Bob intro \$29. Sex and the College Girl - Early 60's drive-in type. With Joe Bob intro \$29. The Adventures of Lucky Pierre - Early Friedman/Lewis nudie. With Joe Bob intro \$29. Living Venus - 'Expose' of the skin mag biz. H.G. Lewis. With Joe Bob intro \$29. Girl's Riot - Like a German Born Innocent \$19. Delirium - Italian slasher \$19. Sisters of Satan (Alucarda) - Mysterious nuns. D: Juan Moctezuma \$29. The Crawling Hand - With a mind all its own. 1963 \$19. The Giant Gila Monster - Least scary screen monster ever \$19. Hideous Sun Demon - 50's fave \$19. The Slime People - Emerge from the sewers of L.A. \$25. Outlaw Women - Peacock cast western. 1952, color \$29. Nothing But the Night - Orphanage kids turn killers \$25. Kiss Daddy Goodbye - See review in PV16 \$29. Soul Hustler (The Day the Lord Got Busted) - Fabian is great as Matthew, a phony evangelist \$35. Robot Monster - Sony label \$39. The Children - Radioactive killer kids \$19. Night of the Ghouls - Ed Wood \$19. The Violent Years - Ed Wood's girl gang epic \$19. Orgy of the Dead - Ed Wood's graveyard stripper review \$19. Carnival Rock - Hockabilly + pathos! \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne! \$29. Saturday Night Sleasies, Vol. 1 - College Girl Confidential + Suburban Confidential - two A.C. Stamps mid-60's exploiters \$39. Saturday Night Sleasies, Vol. 3 - Motel Confidential - Office Love-In - two A.C. Stamps late 60's exploiters \$39. Wild Guitars - Arch Hall Jr. \$19. Begah! - Arch Hall Jr. \$19. Mondo Elvis - Unforgettable short doc. \$19. Teenage Confidential - Trailers for 50's D. films \$19. I Eat Your Skin (Zombies) - Voodoo thrills \$19. The Bad Bunch - Greydon Clark blaxploitation \$29. Strange Behavior - Elisabeth Cheshire \$25. Emanuelle: Queen of the Desert - Avenger her sister's rape \$25. Desperate Living - John Waters classic \$29. Private Parts - Great black comedy \$29. Santa Sangre - Jodorowsky's most Fellini-like \$25. Kiss Me Deadly - Stylish 50's cult fave \$25. Emanuelle in the Country - Laura Gemser \$9. Mirrors - Kitty Winn \$9. Driller Killer - Gris Abell Ferrara \$19. Suburban Roulette - H.G. Lewis social commentary. With Joe Bob intro \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Black Sister's Revenge (Emma Mae) - First rate Jama Panaka blaxploitation \$29. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) filling out a bikini. 1968 \$29. American Faboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a delight \$29. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's \$29. Women of Hell's Island - Wild Phillipine WIP \$25. Sinner's Blood - 70's exploitation/biker \$19. The Lickerish Quartet - Radley Metzger \$25. The Rain People - Shirley Knight \$25. Caligula's Perversions - Euro exploiter \$25. Hustler Squad - They lure the enemy to bed \$25. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich - Nazi theme exploitation \$25. Satan's Cheerleaders - Greydon Clark \$25. Black Mama (Black Hooker) - 1972 oddity \$19. Corruption (Sweet Trash) - Indescribable noir/sleaze/exploitation. Early 70's \$39. Rude (East Out More Often) - Rudy Ray Moore in concert! \$19. Superfly - Classic blaxploitation \$25. The Guy From Harlem - Obscure blaxploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Abar) - Outrageous blaxploitation \$25. Emanuelle's Daughter - Controversial \$19. Emanuelle in Africa - Karin Schubert \$19. The Schoolgirls - Euro exploitation \$19. Schoolgirls: The Report - More 70's teen exploits \$19. Run, Rabbit, Run - teenage girl must choose between her boyfriend and...Daddy! Euro, 1968. No picture box \$25. Turkish Delight - Monique van der Ven \$19. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. Reborn - Dennis Hopper \$19. The Body - Carroll Baker \$19. Dolemite - Rudy Ray Moore \$19. Black Godfather - Excellent blaxploitation \$25.

The Attic - Ray Milland is great as a sickie papa. Uncut 101 min. version \$25. Sweet Trash (The Hangup) - Super early 70's exploitation. Original issue \$25. Norma - Early 70's exploitation. Original issue \$25. Soul Vengeance (Welcome Home Brother Charles) - Jams Panaka \$19. Bummer - Dave Friedman drive-in fave \$19. She Freak - Dave Friedman exploiter \$25. The Devil's Son-In-Law (Pete Wheatstraw) - Rudy Ray Moore \$25. Disco Godfather - Rudy Ray Moore \$25. The Devil at Your Heels - Ken Carter wants to jump in car a mile! Classic doc. \$29. Scream Street (A Scream in the Streets) - Uncut 86 min. version on the Harry Novak label \$49. Leolo - Boy creates fantasy world to escape family life. Epic. 1992 \$29. Little Miss Innocence - Similar to The Seducers \$29. The Cutthroats - Early 70's exploitation set in prison camp \$29. Penitentiary - Jams Panaka \$29. The Honeymoon Killers - Original Vestron version \$39. Week-end with the Babysitter - 70's exploitation \$39. Olga's Girls - Infamous 60's nasty \$29. The Woman Inside - The Glen or Glenda of the 70's \$39. All the Lovin' Kinfolk - Hillbilly exploitation. Early 70's \$39. Superchick - Joyce Jillson is Tara B. True \$59. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Bad Girls Dormitory - Sleazy bad movie \$19. What the Swedish Butler Saw - Long version \$19. Christian Evil - The ultimate Xmas movie \$29. The Cars That Eat People - Wicked black comedy \$19. Gone in 60 Seconds - Original issue \$29. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975 \$29. Death Wish Club - Great noir-like oddity \$25. Single Room Furnished Jayne Mansfield \$25. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Todd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony \$25. Black Shampoo - Prime blaxploitation \$29. Death Curse of Tartu - Mights scary \$19. Crime of Crimes - Aldo Ray is an ice cream truck driving molester \$19. Dr Black & Mr. Hyde - Bernie Casey \$29. Love Camp - Guru exploits his followers \$29. Children Shouldn't Play with Dead Things - Bob Clark \$25. Dog Eat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense - Jenny Agutter 1969. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretaker's young daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$49. Coffy - Pam Grier is not to be messed with. Classic blaxploitation \$25. Dynamite Chicken - Counter-culture document \$25. Up Pompeii! - British sex farce \$25. Fanny Hill - D: Mac Alberg \$25. Around the World with Fanny Hill - The sequel \$25. Goodnight Sweet Marilyn - Larry Buchanan \$39. Nero and Poppea: An Orgy of Power - Low budget Caligula imitator \$29. Blood Feast - H.G. Lewis. With Joe Bob intro \$19. Scorchy - Connie Stevens \$49.

Following is a selection of adult titles. Most of these movies are from X-Rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjacket shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Alice in Wonderland - Kristine DeBell \$29. A History of the Blue Movie - Super Alex DeRenzo compilation \$29. Vista Valley P.T.A. - These families get involved \$25. 800 Fantasy Lane - Desiree Costeau, Lisa DeLeeuw \$25. Expose Me Now - Lynx Cannon \$25. Satisfiers of Alpha Blue - Lysa Thatcher \$19. Bordello - Danish period piece. 1974 \$25. 1,001 Erotic Nights - Annette Haven \$25. Babe - Samantha Fox \$19. Sexy - Plain Jane secretary creates fantasies. Euro. 1976 \$25. Whatever Happened to Miss September? - Tina Russell \$25.

Flesh Gordon - Complete X version. Super box art \$39. Thunderbuna - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man, intense B&D \$25. Candy Stripers - Hospital-ity \$25. Titillation - Angelique Pettijohn, Kitten Natividad \$25. The Pony Girls - Set on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Candy Goes to Hollywood - The sequel. Carol Connors \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Seka (as Ilse) \$25. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$35. The Liberation of Honeydol Jones - Country lovin' \$25. Teenage Fantasies - Rene Bond \$25. China DeSade - Similar to Apocalypses Now. Offbeat \$25. Four Women in Trouble - All Knocked up \$25. One Page of Love - Flashback to incest. Superior \$25. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$25. The Milk Maid - Lactation \$19. Spirit of '76 - Historical costumer \$25. White Fire - Set at ski lodge \$25. Lust Inferno - Predates the Bakker and Swaggart scandals \$29. Pastries - Uschi Digard \$25. Thoroughly Amorous Amy - Swinging 70's housewife \$25. Tomatoes - Pirat X to achieve popularity. 1968 \$25. The Taking of Christina - Great exploitation from the Defiance gang. Rape theme. Based on an actual incident \$25. High School Memories - Annette Haven \$29. Behind the Green Door - Marilyn Chambers, 1972 \$29. Lippie & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles \$25. Babyface - Super Alex DeRenzo. Cuddles Malone 104 min. No picture box \$29. Cafe Flesh - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Oh! Those Nurses - Lysa Thatcher \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene \$39. The Devil in Miss Jones - Original classic \$25. X-Rated Cartoons - Clever \$19. Taboo - Kay Parker \$25. Naked Came the Stranger - Radley Metzger \$25. Christy - One of the best of the early NYC's. Little Annie Christian. 1972. No picture box \$19. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$25. The Trouble with Young Stuff - Christine Williams \$25. The Kinky Ladies of Bourbon Street - Supernatural theme. Memorable. French, retitle \$25. Euro Loops of the 70's - Film transfer. No picture box. 120 min. \$25. Teenage Fantasies II - Rene Bond \$25. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$25. Secret Desire - 70's B&D sickie. No picture box \$25. The Budding of Brie - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$25. Hot Oven - Delivery boy delivers \$25. Playgirls of Munich - 1973 \$25. Bighouse Babes - Set in women's prison. Retitle. 70's \$25. Sexual State - College cheerleaders. Retitle \$25. Turbo Sex (Snow Monkeys) - Rhonda Jo Petty, Seka \$25. China Lust - Linda Wong \$25. Star Virgin - Peaches in her panties! \$25. The Devil's Playground - Sleazy appeal. Cute black teen \$25. Dark Dreams - Occult theme. Tina Russell \$25. Erotic Animation Festival - Plus live short feature. Well done \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Come with Me, My Love - Ghost avenges murder \$19. Georgia Peach - Jeannie Dalton is the doe-eyed innocent \$29. Swinging Sorority - Early 70's softcore \$25. Swinging Ski Girls - Cast of last returns \$25. A Taste of Sugar - Serena \$25. Wet Lady - Emerges from the sea \$19. Daisy May - Takeoff on Lil' Abner \$25. Jailbait - Scene for scene remake of 60's exploiter Sock It to Me Baby! Tina Lynn \$29. Dixie - Abigail Clayton. No picture box \$25. For Richer, For Poorer - Georgina Spelvin \$25. Indian Lady - Mystery director \$25. Getting Off - Desiree Costeau Kinky, long version \$25. Dr. Love - Samantha Fox \$25. Little Orphan Dusty - Long version. No picture box \$25. N.Y. City Woman - C.J. Laing \$25. Lunch - Kurt McDowell \$25. Teenage Madam - High please \$25. Sweet Punkin' - C.J. Laing \$25. Hot Circuit - One of the first full length features. 1971 \$25. Chorus Call - Kay Parker \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Rollerbabies - Terri Hall \$25. Tunnel Town - Danielle Raye \$25. Virgin Dreams - Jean Jennings is the repressed teen \$25. Untamed - Kay Parker \$25. Teenage Pajama Party - Features a Dorothy Hamill lookalike \$39. Dear Pam - Takeoff on Dear Abby \$25. Nostalgia Blue - Vintage stage \$25.

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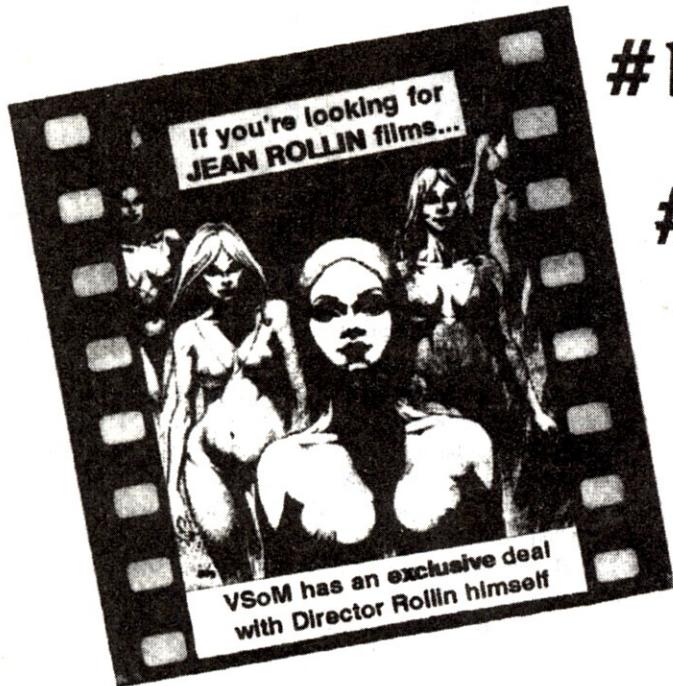
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Wrestling Scorpio

An Interview With **Andrew Robinson**
by **Anthony Petkovich**

*Robinson has worked steadily in film and television for the past 25 years. While in the midst of directing a Los Angeles production of Samuel Beckett's *Endgame*, Robinson met with me in his Hollywood Hills home.*

Andrew Robinson was born Feb. 14, 1942 in NYC. His father was killed in World War II. "I was only three years old at the time. My mother suffered a terrible nervous breakdown after his death. She never really recovered. She died in 88, an amazing woman who struggled all her life with it. But as a result of my father's death, my mother really couldn't take care of me as a kid. So, shortly after he died, we moved back up to Connecticut, just outside of Hartford, where my mother's family was from. I was a pretty rough kid. I was out on the streets by myself. I wish to hell you *could* call me independent, but, I mean, kids that age are so dependent, their needs are so great. And because they're not getting those needs met, they do bizarre things. In those days we obviously didn't have guns and drugs on the street. In the late 40s, early 50s, as a kid in Hartford, I was involved with breaking and entering, and vandalism. I never got into mugging, though. The state eventually had to take me away from my mother. They sent me to this school in Rhode Island called St. Andrew's, which dealt specifically with kids from broken homes. And thank God they did send me there...that school saved my ass. Otherwise, I was on my way to reform school. St. Andrew's is a beautiful-looking place, too. As a matter of fact, last year when they had their 100th-year anniversary, I went back and did a one-man show for them as a fund-raiser. The show was a play called *Memoirs of Jesus* .. playing the big guy himself (laughs). It was quite a moving experience going back, because I really owe that school a lot."

After graduating from St. Andrew's, Robinson went to the University of New Hampshire, where he majored in English with notions of either teaching or pursuing journalism. During his sophomore year, however, Robinson got kicked out of UNH after he and two friends picketed against the school's compulsory ROTC program. "Picketing ROTC was *unheard* of at the time. It really was a big deal. I mean, there was no precedent for that in 61. On Thursday afternoons, you see, the cadet students would have these 'elaborate' drills where they'd march around with M1s — these big clunky rifles, and wear ugly, green, scratchy wool uniforms with dumb hats. And my two friends and I went out in front of the ROTC headquarters and picketed. That's when we became visible to the student body, especially the part which was *gung-ho* ROTC. And that's also when we became human marks. I mean, some fraternity guys and football players were actually *looking* for us. So we had to hide out (laughs). I sorta felt like Cornel Wilde in *NAKED PREY* (laughs). You have to understand, New Hampshire is a *very* conservative state. The Manchester Union Leader, which, at that time, was the most influential and powerful paper in New Hampshire, got hold of the story, and its radical right-winger owner started doing editorials about these three radical pinkos at the university. He wrote that the school should get these guys the hell out of UNH, even out of the *state* . The school, of course, eventually confronted us, telling us that we couldn't graduate if we didn't have ROTC. And I said, 'Well, I'm not taking ROTC.' And they said, 'Well, you might as well leave now.' So I did. And that's when I figured I'd go back to New York.



Robinson got his B.A. in English from the New School for Social Research in NYC. Around this time he started thinking about a career in acting. "But I was very intimidated by the New York acting scene at the time. It was so competitive. And after I went to a couple auditions, I just figured, 'This is heavyweight stuff, not for me. I'm just a good college actor.' So, I didn't act." Yet, while visiting New Hampshire one summer, Robinson ran into one of his UNH history professors at a coffee shop. Impressed with Robinson's performances in a variety of university plays a few years back, the teacher encouraged him to apply for a Fulbright Scholarship in order to attend The London Academy of Music And Dramatic Arts. He was promptly accepted to an overseas program. "It was just a year's program — from 64 to 65. But very intense. It was such a heady experience being in England and just getting this input. I mean,

really *learning a craft*. learning how to make your voice part of your body, make your body function the way you want it to, break down Shakespearean verse and scan it, learn how to move in space, create images with your body. The English were great. I wanted to stay there and work, but it was impossible because of the British labor laws. The whole experience was extraordinary. Unfortunately, I ended up totally neglecting my first wife. My personal life at the time was weird. I got married when I was twenty-one and, although we were married for two years, we knew it was a mistake after the first year. I was so self-involved in England, just a kid who didn't know his ass from his elbow, didn't know how to live with anybody and have a relationship. So, when we got back from England, we decided to split up."

In the mid to late '60s, Robinson worked with various repertory companies across the country before returning to New York in 1967 to star in *MacBird*, a parody on *Macbeth*, which toys with the notion of Vice President Johnson murdering JFK. For the role of Bobby Kennedy, Robinson replaced William Devane, after Devane was fired. Robinson was eventually fired, too. "It was the Bermuda Triangle of roles (laughs). But, really, the high point of that experience was getting fired. At the time, I was trying to find my own style, instead of copying Brando or whomever; and I basically got people pissed off because they thought I was being difficult and so forth. Of course, when you're a kid you do arrogant, stupid stuff like that; which is why, after I got into a fight with the director, I got canned."

In 68 Robinson made his first television appearance on the popular cop show *N.Y.P.D.* "Without the 'Blue', though." (laughs) "Robert Hooks and Frank Converse played the two police detectives on the show and Frederic Forrest and I were hired to play a couple of street punks in one episode. What's funny is the same person who



cast me in that show, also cast DIRTY HARRY. Nessa Hyams was her name...she's the wife of director Peter Hyams. And it was my part as the punk in NYPD which later made Nessa suggest to Don (Siegel) that I play the role of the Scorpio killer in DIRTY HARRY."

From the late '60s to the early '70s, Robinson wrote a number of plays while touring with the experimental theater group LaMama Plexus. "There was this Polish director at the time named Jerzy Grotowski who was working with a group called the Polish Lab Theater. And we kind of modeled ourselves after them. It was the perfect compliment to my British academy training, much more free. *Enormous* transition period for me, actually. I grew my hair down to my ass, stopped drinking and started smoking dope — *good* tradeoff, much healthier for me. But basically our group was very disciplined. I mean, we really got down to workshopping. Each day we went to the theater rehearsal hall, and, out of nothing, created plays. A lot of theater groups at that time were very non-verbal, very anti-literary. But I insisted that whatever came out of our workshops be developed into plays. So, as we worked, I would write...that was from my English lit background. It was a great time for me." Robinson worked off Broadway in controversial plays including Futz and The Cannibals and starred as Woyzeck in Europe.

BORN TO WIN (aka THE ADDICT) (70), directed by Ivan Passer was Robinson's first screen role, almost. "I don't think I'm in it. I just walked out. And since they couldn't match the few scenes I did, they cut me out of the whole thing. David Milton, the scriptwriter, was basically doing me a favor by getting me a part in it. He liked my theater work downtown and said, 'Listen, I'll give you a couple days work on this film and you'll make some money.' And I said, 'Okay, great.' So I showed up on the set, and the thing is like two days of rehearsal, and *really* boring. Anyhow, one day I'm sitting around and they're shooting off blank rounds from a gun. One blank went off, some shit went into my eye, and I thought, 'Well, that's it. I've had it now.' So after I went to the eye doctor and got it washed out, I never came back (laughs). 'Fuck this. I'm going back downtown.' Terribly 'unprofessional' of me. It's funny because years later, when I tried to get an audition for what ultimately was John Heard's role in CUTTER'S WAY, Ivan Passer remembered me. I mean, I was just this bum from downtown, and he *remembered* me! (laughs). So I basically kissed that role goodbye. Of course, John Heard was absolutely wonderful in that part." THE CATCHER, a TV pilot (filmed in 70, but aired in 72) was Robinson's first full-length screen appearance, playing an underground newspaper editor named Andy. "That was just a day's gig. It was awful. I was awful. I remember seeing it and thinking, 'Well, I guess film acting is not an option for me because I'm really *bad* in this.' It was a small part, but I think they made it even smaller when they saw how bad I was (laughs).

Robinson, however, made an amazing comeback in his next project as the Scorpio killer in Don Siegel's landmark detective drama

DIRTY HARRY, shot entirely on location in San Francisco and Marin County. With Reni Santoni (as the typically doomed Callahan partner), Harry Guardino (also in THE ENFORCER), John Larch, and John Vernon (PV #15). "At this point in his career, Clint had finished the spaghetti westerns, and had done COOGAN'S BLUFF and TWO MULES FOR SISTER SARAH with Don (Siegel). They also did THE BEGUILED, which flopped but which they both loved a lot. Wonderful film, but it just didn't make any money. It was so dark, it was great....Geraldine Page sawing off Clint's leg...excellent. So Clint and Don were basically a team by this point. And, if Clint said, 'Okay,' Don would hire me."

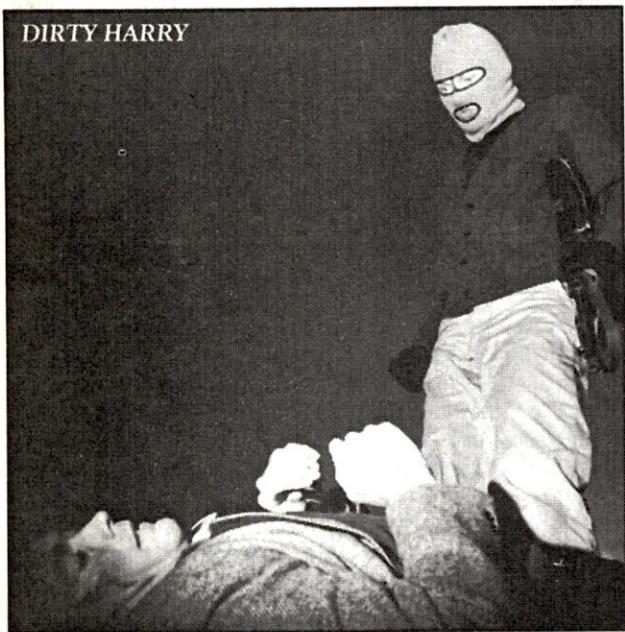
"Anyhow, Don told Clint, 'Look, there's this New York actor I'm interested in for the role of the killer because I've been turned down by Rip Torn, Keir Dullea, and Audie Murphy...' Actually, I don't think the part was ever offered to Audie. It was just a terrific idea Siegel had. See, Siegel had this great, ironic sense of humor, and he thought, 'why not have the most decorated soldier in World War II play the part of a psychotic killer?' But, no, I don't think it ever came down to an offer. Rip Torn and Keir Dullea definitely turned it down, though. So I had the interview with Siegel. And Don came from the school where they didn't have you read like they do now. He'd just talk to you for fifteen minutes or half an hour. At the time, I was doing a play for the New York Shakespeare Festival, Joseph Papp's theater, which was still pretty young. It was this fantastic adaptation of Dostoyevsky's novel The Idiot, about this Christ-like figure who can't live in this world because he's too saintly and is eventually destroyed. It's a very dark piece. Great stuff. So I kept on saying to Siegel, 'Look, come and see me in this play. I'm really good in it.' And he said, 'Well...I gotta catch this plane back to Los Angeles...but...we'll see.' So, when I left the meeting I thought, 'Well, he's not going to see me in the play. I'm not going to get the role.' Next thing I know, I'm getting ready to go on stage a couple weeks later and someone in the theater tells me, 'Clint Eastwood's in the audience. He wanted to let you know that he's here.' And I thought, 'My God.' Anyhow, Clint came, stayed for a while, and left after the first intermission. And I thought, 'Well, that's it. He doesn't like it.' Then a few days later they made the offer."

Of the same frightening caliber as Tommy Udo, Norman Bates, and Frank Booth, Robinson's despicable Scorpio killer is a must-see for fans of screen maniacs. In the story by Harry Julian Fink and Rita Fink, Scorpio demands a ransom of \$100,000 from the city of San Francisco, otherwise threatening to systematically kill off one person per day. He succeeds in blowing off the face of a 10 year old boy, raping, pulling out the teeth, and burying alive a teenage girl, kidnapping a busload of kids, and even having himself brutally beaten to frame Callahan. "Siegel and I created that character. The screenwriters had some balding guy with a paunch in a white t-shirt hanging around Greyhound bus terminals. He was something altogether different. Siegel and I put the Scorpio killer together bit, by bit, by bit. And Don just let me wail. No, I didn't pattern my role after Richard Widmark but I did steal Tommy Udo's laugh (does the laugh). In the end, I think the laugh came out entirely different. The androgynous nature of the character came from the fact that I was young, had long hair, and soft, baby-face features. And that's exactly why Siegel hired me — *for that look*, because he thought it would be unique to have somebody who's sweet and innocent looking do these horrendous things, instead of hiring someone who looks that way. And it was brilliant casting. Siegel was the best. The best. I learned more about film acting, more about filmmaking from him than *all* the

other directors I've worked with, *put together*. And that's not putting any of them down. It's just a description of how knowledgeable he was, and of how *willing* he was to work with me, because it was a collaboration. There's a sadness about the whole experience really, because I thought all filmmaking was like that. I thought, 'This is really exciting,' as exciting as the workshops at LaMama. I mean, I'd come up with a dozen ideas while we were on location, Siegel would throw out nine, but keep three."

One of the film's most dramatic and visually impressive scenes takes place at night in Kezar Stadium, when Callahan wounds Scorpio on the floodlit field. As Callahan proceeds to torture a confession out of Scorpio, Siegel's aerial camera (combined with Lalo Schifrin's eerie music) slowly pulls up and away from the stadium, fading into the

DIRTY HARRY



enshrouding fog. "That scene is so spooky, I still can't look at it. It really just repulses me. But, yeah, I did most of my stunts in that film. Actually, it was the only time in my life I got *paid* for my stunts. I remember when we were filming at Kezar Stadium, I said to Siegel, 'Listen, this guy's like a wounded animal, so let's have him run across the field, have Callahan shoot him, then have him do a flip — I mean, you're watching an animal being shot, taken down.' And Don said, 'Can you do a flip?' And I said, 'Sure I can.' I was in great shape, see, because of these workshops we were doing at LaMama. So Don yells to the entire crew, 'Okay! The New York actor is gonna show us something here.' So he brings the *entire* crew over, surrounds me with 'em, and says, 'Alright, show us your flip.' So I did a front flip for him. And afterwards he just says, 'Okay,' and tells Bruce Surtees (the director of photography), 'This is how we're gonna shoot this thing,' and he does it *exactly* the way I discussed it. That's what he'd do constantly. If I could sell him the idea, if I could show him that I could pull it off, he'd go with it."

"The other great mistake in that scene was with the helicopter shot. Dirty Harry is torturing the guy (laughs), grinding away at his .357 Magnum wound. I mean, it's Grand Guignol. Pure sadomasochism. But it's great filmmaking because it's honest. And Don, who liked shooting stuff at night, wasn't expecting the fog. So, when the helicopter pulls away from Harry and Scorpio on the field, it blends with the fog. But Don kept it in. And, as it turned out, it's one of the best scenes in the film."

Callahan's tireless trek after Scorpio culminates with a

suspenseful showdown in a rundown mill factory located in a desolate Marin County quarry (now replaced by Larkspur Landing Shopping Center). Robinson's stepson Stephen Zacks plays the unsuspecting boy who's fishing in the quarry when Scorpio grabs him and fiendishly threatens to "blow his brains out." "Oh, what a great sequence. We worked out the whole chase scene from the time the school bus crashes, up through the chase in the quarry. Siegel and I and Bruce Surtees walked through the entire sequence. Don would ask me, 'Can you jump on this conveyor belt?' 'Yeah,' I'd say, 'Absolutely. Then I can swing down, move over here... et cetera...' And then there were these stairs in the mill, and I said, 'You know what I can do with these stairs...if you give me a nice, big piece of leather, I can put it on my butt so I don't catch any splinters, and I'll slide down the banister.' Siegel, remember, came out of the montage department from Warner Bros. All those montage sequences from *THE ROARING TWENTIES*, *CASABLANCA*, that was his stuff. So he thought in terms of cuts. And when he spoke to you as an actor, he'd say, 'I'm going to position the camera here...and you're gonna come around the corner, fire off two shots, get on the conveyor belt, come towards the camera, and, just as you're coming past the camera, I'm gonna cut.' So he knew exactly what you had to do as an actor — he could visualize it. And that's what film is all about. Yet most directors I've worked with cover the scene until the cows come home, because they can't visualize how they want to put it together. They're counting on their editor. Siegel, however, was an editor, and he was cutting it in his head. That's how great he was. He was a brilliant man."

"Clint's a very contained, quiet, modest guy. So, with him, it was like working with another actor. He never pulled rank on me. He never gave me any star bullshit. He was always very gracious, very generous in terms of acting. As a matter of fact, it's *me* who was probably ungenerous. I think I might have even been bad mouthing him (in affected voice) for 'not being an actor. He's a 'movie star.'" You know, the stupid things you say when you're young. I have a lot of respect for Clint. It really was a great combination. I mean, I'm all over the place, and there's Clint's iconic presence. Perfect counterpoints. Don, of course, was totally undervalued; people condescendingly call him a B-filmmaker. No one was going to give him an Academy Award because those are reserved for people doing 'important' films, the *ORDINARY PEOPLE* kind of films, the A films. So he and Clint were sort of categorized in the bargain basement of filmmaking. But their films are classics now. Time takes care of all that bullshit."

CHARLEY VARRICK (73), a fast-paced heist film, also by Siegel, stars Walter Matthau in an atypical role as a small-time bank robber outwitting the Mafia out of nearly a million dollars in unlauded money. Robinson plays Varrick's young sidekick Harman Sullivan. Joe Don Baker is the sadistic, calculating hitman Molly hired to recover the stolen money. With Sheree North, William Schallert, Norman Fell, Woody Parfrey (also in *DIRTY HARRY*), John Vernon, and Siegel himself in a cameo role as a gambling ping-pong player (!). "We moved out to California after I worked on *CHARLEY VARRICK*. It was shot just south of Carson City, Nevada. Beautiful place. My character's this greedy, stupid cracker named Harman Sullivan, who only wants a good time, getting laid, drinking beer, and so forth — but ends up getting trashed by Joe Don Baker and stuffed into the trunk of a car. Yeah, Siegel wanted me for that role all the way. Matthau was wonderful. He was like 180 degrees from Clint, because he'd been doing film for quite a while but was also a stage actor. I think I was very good in that film because, again, I was working with Siegel who knew what he wanted. We were able to work it out. Don tried to use me in a couple other films like *THE SHOOTIST*, John Wayne's last film, but couldn't get me because he was working with producers who weren't open to it, for whatever reasons. So the sad thing about *CHARLEY*

VARRICK was it was the last time Don and I worked together. Unquestionably the best films I've ever done were for Siegel."

One of the most vivid sequences in VARRICK is Joe Don Baker's slow, painful torture of Robinson in a rundown trailer. "Again, I was having to do my own stunts in that scene. Joe Don would hit me, knock me, flip me, and I'd do these flips and crashes and stuff like that. And when we finished shooting, I walked out of that trailer feeling like I'd just gone fifteen rounds with Godzilla. I was trashed. Oh, I'll never forget that. That scene in CHARLEY VARRICK, and the Kzar Stadium scene in DIRTY HARRY were the two most grueling scenes I've ever done. Again, we were always shooting at night with Siegel. And in CHARLEY VARRICK, when the sun came up and I was driving back to the hotel, I was *so* happy."

Robinson played a German major in INCIDENT AT VICHY (for PBS). "Great cast. Stacy Keach directed it for KCET, which is the PBS station in Southern California. Stacy was on a Fulbright Scholarship in England the same time as me, so we became friends there. INCIDENT AT VICHY had a *tremendous* cast. Richard Jordan was in it, God rest his soul. Amazing actor. Rene Auberjonois, who's on DEEP SPACE NINE, was in it. It also had Allan Garfield, Barry Primus, William Hanson, and Harris Yulin." The little-seen horror film HOUSE OF EVIL (74) marked the first of a long string of TV movies starring Robinson. He has the lead role as a sheriff investigating a series of bizarre disappearances. Dabney Coleman and Salome Jens costar. "I think it was about these two sisters, and the older of the two had secret bodies hidden in their house, I was the young sheriff who fell in love with the younger of the two sisters, while all this strange shit was going on and...I don't know..."

Robinson guest starred on KUNG FU in 74. "I played a homestead farmer who was angry at the depredations of the railroad and was going to take up violence against them. But Caine convinced me not to. John Anderson, a craggy-face, deep-voiced actor who died a few years ago, played my father. Wonderful man. David Carradine was great, too. He sure had stories to tell. He walked around barefoot all the time, just Zenned-out. I really think he was sincerely into that whole lifestyle, although I didn't know him that well. But I liked him. He was a real freak, so I felt very comfortable with him."

Promoted as Roy Rogers last film, MACKINTOSH AND T. J. (75) is set on a mega-ranch in Dickens, Texas. Marvin Chomsky directed. Robinson has an odd role as a cowhand repairing windmills, and prowling the town at night as a peeping tom. "Nice little film. Marvin did a lovely job with it. Of course, it went nowhere. The producers tried to distribute it themselves, pissed off someone in the process, and wound up getting the thing shelved. We spent several weeks in this cinder-block motel with a black and white T.V. in West Texas, but it was wonderful. We'd all hang out at night out in the courtyard of this motel, and Roy Rogers would sing, or we'd play touch football games. It was a good character part for me. I spent a lot of time up on windmills singing. I even made up a song. The producers were worried about copyrights to already-published songs which I might sing, so I said, 'Don't worry about rights. I'll make up my own song.' And I did. I made up a song about my wife Irene, and sang it up on top of this windmill. The wonderful thing about this character was that he was alienated. He'd be up in these windmills, in the middle of nowhere

by himself, and the only connection he had with people was sneaking around at night and peeking through their windows. Eventually the Billy Green Bush character catches him doing this, they have a fight and, by mistake, my character kills him. And that's the tragedy. He runs away and hides but, because he's so stricken with shame, ends up hanging himself. It's a *good* film. But, believe me, nobody saw it."

Robinson had a small but key role as a sleazy chauffeur suspected of murder in THE DROWNING POOL (75), the sequel to HARPER (66), with Paul Newman returning as Ross MacDonald's hard-boiled detective. Unfortunately, Robinson's character is killed off far too quickly (by shotgun-toting goons wearing Mardi Gras masks in a New Orleans swamp!). "Too bad, because it was a good character that ended up on the cutting room floor. I mean, I'm in it, but just minimally. Stuart Rosenberg (W.U.S.A.) directed it. Paul was very cocky, very much like his screen persona. Didn't take it all very seriously, yet at the same time did. I remember him trying to convince me that he'd outgrown acting, that his new passion was race car driving. Of course, now you see him on this Actor's Studio program talking about the craft of acting (laughs). But I knew back then that he cared about acting. I guess he was just, I don't know, protecting himself from something, or just tired of the stuff he was doing."

SOMEONE I TOUCHED (75) was a TV pilot about a public health official (Robinson) tracking down a VD trail (!). With James Olson, Cloris Leachman (who sings the title song), and Kenneth Mars. Leonard Maltin calls it "an unbelievable, below average melodrama," yet Robinson thinks otherwise. "It was really quite good. An interesting idea. Actually, it was the first time on television where I really loved my work. It almost became a series, in which I would have been the main guy, a character named Frank Berlin, who hunts down diseases and the people carrying them. But I think it was a little ahead of its time: the idea of someone dealing with explicit health issues on a weekly basis...I don't think the networks were ready for that. Lou Antonio directed it. He's a very good, immediate director."

Disappointed with the roles he was getting in Hollywood during the mid '70s, Robinson (and family) moved to NYC where he accepted a steady role (replacing another actor) on ABC's daytime soap opera RYAN'S HOPE "I never liked Los Angeles, especially when I saw

my film career wasn't going the way I thought it might after DIRTY HARRY. And the producers of RYAN'S HOPE had seen me in an earlier New York Shakespeare play and worked very hard to get me on their show. I play a guy named Frank Ryan in the series. My character's the leading man, a lawyer, politician, who's the oldest son in an extended Irish family that owns a bar. It was loosely based on the Kennedys, but basically a 'lower-case' kind of Kennedys, like from Queens or Brooklyn. Kate Mulgrew played my sister."

While Robinson's two-year stint on RYAN'S HOPE ultimately got him nominated for an Emmy, his unforgettable portrayal of the Scorpio killer continued to haunt him, to the point of getting him fired from the show. "What's weird is I got nominated *after* I was fired from the series. See, with a soap opera, the people who create the series own it for a few years and then, after they develop the show, sell it to the network for a lot of money. So Claire Labine and Paul Mayer, who were the writers/producers/creators of RYAN'S HOPE, sold it to ABC. And the head of daytime programming at this time decided it was



CHARLEY VARRICK

wrong for the image of ABC daytime programming to have a leading man in one of their soap operas who had done the Scorpio killer. So I was fired on Christmas day, 1977. I got the Emmy nomination a year later. Damn right I went to the ceremony, went at ABC's expense, too. No, I didn't win the Emmy. It would have been perfect justice if I had won it. The irony was that I'd gone into doing the soap opera thinking, 'Ah, shit, a soap opera.' But I liked the people there so much, it was such a good company of actors, writers, and directors, that I was just beginning to make my peace with it. And I was glad to be back in New York. I figured the soap would give me a good living base and allow me to do more theater work. And then (snaps fingers) BAM! I got fired. So we moved back to California after that."

Robinson also did a few episodes of *KOJAK* in the late '70s. One in particular, directed by Telly Savalas, cast him as a serial killer who, through a spiritual medium (Ruth Gordon), talks to his dead father and receives 'instructions' to murder women. "My dead father tells me to avenge the fact that my mother was, according to him, a slut. So, as a cab driver, my character picks up single women and kills them. It's such a disturbing part. Savalas was very caring as a director. I think it was his first time at directing, so he was really taking a lot of time with it, especially with my character. I mean, it was like we were shooting a feature. In fact, Universal threatened to shut us down because we were going so far over schedule. It was only a one hour episode, but, man, I made a bundle in overtime. It was the last show of the season, too."

By the early 80s, Robinson was more than painfully aware of being typecast as 'the crazy' due to the Scorpio stigma. He was also fed up with roles on cartoonish programs the likes of *DUKES OF HAZZARD*, *THE INCREDIBLE HULK*, *THE AMAZING SPIDERMAN* and *THE A - TEAM*. "The A - TEAM was such a dreadful experience. And after doing just a bunch of lousy T.V. shows, I realized it just wasn't a living, I wasn't making much money. But that was beside the point. It wasn't the money that was bothering me. It's just that the scripts were so lousy. They're entertaining shows, but if you're doing that as a steady diet, you wonder 'what the hell is your life about?' — which is what I went through. Because, quite honestly, you have to be a very strong person to come to Los Angeles and say, 'Alright, I'm an actor and I'm coming here because I want to make a living as an actor.' And to make that living, to keep getting work that's precious to you, that's, dare I use the word?, artistically enhancing, and not get infected by the rich-and-famous bullshit, the stardom....it's very difficult. Because everyone wants to be a star, including me at one point. I wanted to be a star. And I hit a couple of lucky breaks with a couple of movies and people started giving me the Hollywood handjob. And I started believing that somehow I was special, that I was going to live forever. At the same time, I was struggling professionally to make my peace with this whole *DIRTY HARRY* thing. I was angry because I just couldn't shake off this maniac image. I even had scripts sent to me with lines taken directly from *DIRTY HARRY*. And, of course, the ski mask became de rigueur for psychotic killers. The ironic thing was that some of us from New York think, 'Well, they're a bunch of wusses out there in California. New York is where it's tough.' And it is tough. You're on the streets and you can literally see it's tough. So you develop street sense. But out here, that street sense has to be transmuted into something else, because the toughness isn't evident here, but it's just as rough. And you can get your ass kicked just as

hard out here. So, after I got fired from the soap, I came back to L.A., gave the business another try for a few more years, then just decided to go another route."

In 1980, Robinson and his family moved to Idyllwild, California, a rural, mountain community several hours east of L.A. For the next five years Robinson lived there, working as a carpenter's apprentice, teaching drama classes (and writing plays) on elementary and high school levels, and also managing an integrated children's arts program with his wife Irene. "Writing plays for children was a source of enormous creative satisfaction. I would write a play for the kids in the workshop, direct it, use the play as a teaching tool, and the culmination of the class would basically be the kids' performance of it. Children are so truthful, so willing and unafraid in a sense. I learnt a great deal about myself during that period. A friend of mine, a contractor, was going to teach me carpentry. And he was teaching me carpentry. But in the meantime, I was the gofer on his construction crew. And when you're the low man on a construction site, you're the one who does the cleaning up. So one day I'm cleaning up the 'slash', that's what they call trees and branches which are cut away to make room for a new construction site. So I'm picking this stuff up, filling the truck with it, driving it to the dumps, emptying it, and then coming back for another load. And one day while I'm loading the truck, a plumber and his assistant drive by and look at me. So, I just wave to them. Anyhow, they drive past me, go about twenty feet, and suddenly stop. Then they start talking to each other, drive back, and look at me. And I knew exactly what was going through their minds. So I just said, 'Yeah. I'm the guy. And I think the boss is waiting for you up in the house.' And I made it unmistakably clear that, 'We're not going to get into it; you have an appointment with the boss.' They sensed my 'don't fuck-with-me vibes.' But don't get me wrong, I wasn't mean or angry. I just got it politely across to them that I've got my business to do, you've got your business to do, and it has nothing to do with Hollywood films.' And so I finished loading the slash on the truck and I went through a big change there. A big change. I was thinking, 'This is what I do right now. I'm a laborer, making \$5 an hour. This is what I accept in my life, and this is how I'm healing myself from this disease called Hollywood. And I'm not going to be diverted by any bullshit.' I turned a corner there. It was very important. A major turning point in my life. I'll never forget that moment as long as I live. I even remember the plumber's name."

In 1985, after five years in Idyllwild, Robinson decided to return to L.A. "Our daughter Rachel was about to go to junior high and we decided, for her sake, it was a good idea to move back. When you live in a small mountain town, there's nothing for kids to do. It's very boring for them. They stand out in front of the hardware store looking for ways to make their lives interesting. And I was in my early forties, too young to retire. Besides, I really love to act, and that's what I wanted to do." The jump start to Robinson's acting career was his portrayal of Jack Abbott in the critically-acclaimed drama *In the Belly of the Beast*. A convicted criminal, Abbott began a correspondence with writer Norman Mailer which ultimately led to the prisoner's release and the publication of his autobiographical writing *In the Belly of the Beast*. Six weeks after Mailer assisted him with his parole, however, Abbott killed waiter Richard Adan in a New York East Village restaurant (on 2nd Ave.). The play is an amalgamation of Abbott's book and transcripts from the Adan murder trial.



THE DROWNING POOL

"Beast put me back on the map as an actor. It really was a heavyweight theater performance. We opened in 84 and it ran through 85 in L.A., New York, and Australia. Basically I felt I was establishing a level of professionalism for myself. Oh, sure, I'll still do stupid TV movies like THE ROCK HUDSON STORY or whatever, if they pay me a lot of money. I'm no fool. But with shows like Beast, that's where my level of work is. And I got a bunch of work from it, like my role in Peter Bogdanovich's MASK. But I honestly don't think any of it would have happened if I hadn't been throwing the slash on that truck and accepting what I was doing. Sometimes you have to go 'out to the woodshed' as the black jazz musicians used to call it. Maybe that's what the story of Jesus is really all about when he goes out into the wilderness for forty days and forty nights, gets his shit together, heals himself, re-finds himself, then comes back."

THE ATLANTA CHILD MURDERS (85) was a well-received TV movie based on real-life events surrounding the slayings of 29 Atlanteans, mostly young boys, during the early 80s. Abby Mann produced the controversial film starring Jason Robards (as the defense attorney for suspect Wayne Williams), Rip Torn (as the prosecution), Martin Sheen, Morgan Freeman, and James Earl Jones. Robinson plays an assistant prosecuting attorney. "That was fun... getting together with Abby Mann, who's always mixing it up. Abby Mann's contention was that the Atlanta power structure decided, 'We gotta find someone to hang this on. We don't care who it is. Wayne Williams looks like a convenient guy. Go get him.' Just like Bruno Hauptmann in the Lindbergh kidnapping. So Rip Torn and I played the two prosecutors (laughs). Mann hired the two craziest actors traditionally associated with maniac roles. It's so funny because Rip, you remember, turned down the Scorpio role. In Rip and I spent a month together at the prosecution table and, let me tell you, that was an instructive month. Oh, it was great. Rip is *out* there; he's brilliant as Arthur the producer on The LARRY SANDERS SHOW. I love him. The man is crazy, another freak whom I felt comfortable with."

In the same league as Sly Stallone's self-indulgent RAMBO sequels, COBRA (86) is unbelievable even as a comic strip. As Detective Cobretti (hence 'Cobra') of the 'zombie squad', Stallone must protect a murder witness (Brigitte Nielsen, Stallone's wife at the time) from a cult of L.A. terrorists. Stallone wears green shades, chews match sticks, visibly packs an automatic pistol (with a cobra insignia on the handle) beneath his belt, and, before vaporizing criminals, utters memorable phrases like "You're a disease... I'm the cure." Reni Santoni (also from DIRTY HARRY) co-stars as Stallone's junk food-eating sidekick. Robinson is the conservative, suit-and-tie detective constantly butting heads with Cobretti. With equally abundant doses of stunts and heavy metal music. "One of the worst movies I've ever done. But it bought my house here in L.A. after we moved back from Idyllwild. If you ever work with Stallone, you soon learn there are two Sylvesters. One is a really talented, sensitive, funny guy. The other is this guy who wants to be king of the world and make \$20 million a movie. In COBRA they had Reni Santoni and me from DIRTY HARRY, because they thought that would be a funny joke. It was like a 95-minute MTV video with bad music. The film was *so* over the top that I just wanted to go over the top with it, playing this sort of out-of-control, anal retentive, over conservative cop. But I realized, I couldn't, I didn't have the room to pull it off with that particular character."

That same year Robinson starred as JFK in a memorable time-travel episode on CBS's revival of Rod Serling's TWILIGHT ZONE. "The JFK episode was wonderful. It was such a good script. And when I was asked to play JFK, I thought, 'Hmmm... strange casting...' But basically it was great casting because I'm *not* John Kennedy. I don't *look* like John Kennedy. I sound like Lloyd Bentsen talking about Dan Quayle. (Imitates Bentsen) 'I knew John Kennedy and you're *not* John Kennedy' (laughs). But what I did find, with the help of the script and director John Hancock, was the spirit of John Kennedy which I loved, which I was very attracted to as a young man. And that's what came across, the promise, the hope we had when Kennedy was president. The script was essentially saying: that spirit, that hope still lives somewhere, and it's up to us to find it somehow. It was a *great* episode."

Clive Barker's HELLRAISER (87) proved another feather in Robinson's hat. A gruesome 'body-possession' film, HELLRAISER is both scary and visually impressive throughout, with fantastic glimpses of Barker's rendition of 'hell' and, of course, the horrid, sadistic Cellinates who inhabit it. The film brought on sequels (not directed by Barker) and made the spiked face of 'Pinhead' world famous. "Lotta fun.

Clive and I had a nice audition. Again, one of those auditions where the director didn't read me; we just talked to see if there was a connection between us. I loved HELLRAISER 'cause I go from the hero to the monster in it. Great change... putting on the skin of my brother as if I'm fitting on gloves, the seams still visible....(laughs). Clive let me come up with some great lines, too. Like 'Jesus wept,' at the end, where I'm being torn apart by fish hooks. Originally Clive wanted me to say, 'Fuck you!' And I thought, 'You know, that's so pedestrian. You've got these great, great special effects literally pulling my body apart in the film. You don't want to say 'fuck you.' You want to say 'Jesus wept,' which is the great irony — having this evil character refer to Jesus' suffering during his own deserved

demise.' And the other great line was when my daughter in the film discovers her evil uncle has taken over her father's body. He looks at her and says, 'So much for the cat-and-mouse shit.' I remember sitting in the audience and that line just brought the house down. It was Clive's first directing effort — and it was his story, his invention, his imagery which made it so much fun to work on. He's such a bright man. Funny thing is, he's very straight-looking, very preppy-looking with this pleasant, school-boy face, but, I mean, he's one of the *weirdest* guys I've ever met (laughs)."

The Dick Clark produced LIBERACE (88) was by far the better of the two biographical television films about the flamboyant pianist (made almost simultaneously after his death). Robinson is excellent in his sensitive portrayal of Mr. Showmanship, in a script which focuses more on the man as an entertainer than a casualty of AIDS. John Rubinstein plays Liberace's longtime confidante, with Rue McClanahan as his constantly doting mother. "Oh, it was so wonderful. I got a chance to do the whole Liberace act which was just delicious. The rings and costumes I wore, the cars we used, they were all the real things, Liberace's personal material. The only research I could really do was look at his old television shows. Fantastic stuff. Actually, the hardest part of the research was learning how to fake the piano, because I can't play it. And yet that's what really got me *into* the role. See, since there's so much performance footage in the film, they wanted the cameras to come close on me while I'm playing the piano. And at those particular moments, they really wanted me to just *sink* into the role. Thankfully, I



HELLRAISER

worked with a great musician named Michael Garson (pianist on Bowie's *Aladdin Sane* and *Diamond Dogs*!), whose hands they actually focused on during the close-ups."

"The other version was inferior to our version because they tried to focus on the smarmy side, the homosexuality, the young boys. And, you know, when it comes to Liberace, people don't wanna know that about him. I've found that he's one of the most loved people in show business. People adored him. Of all the people I spoke to about Liberace, nobody ever said a bad word about him. So, to do a TV movie about him as being this old lecher who liked young blonde boys, was really, I think, missing the point. Our film was tied more to his career, his family life, his religious faith, his enormous integrity. He had great work habits. He was totally canny about his career, created his own image, worked at it assiduously, and, yeah, liked young boys, and unfortunately contracted AIDS from one of them. And the implication that, because you like young boys or have homosexual relationships and get AIDS, that you're a sick queer, is, in itself, sick. That's why I thought the other show on Liberace was really nauseating, although Victor Garber, who played Liberace, is a wonderful actor. But Victor was victimized, if you'll pardon the expression, by the script."

The same year Robinson was in yet another controversial film, playing the prosecuting attorney in *THE TRIAL OF BERNHARDT GOETZ*. The semi-documentary was shot in Boston and aired on PBS. It stars Greg Waples, Richard Libertini, and Peter Crombie as Goetz, the New York resident-turned-vigilante who shot four black youths on a subway train in December 1984. In 1988 Goetz was found guilty of possession of an unlicensed gun, but acquitted for charges of assault and attempted murder. "It was a little dry because we remained faithful to the court transcript, but it was honest as a result. I thought it was very good. Yeah, it's very controversial because a lot of people fiercely defend what Goetz did. I mean, it's one thing to pull out a gun and say, 'Listen, get away from me.' I can understand that, especially if you've been victimized before. But to pull out the gun and say, 'Yeah, I've got somethin' for you,' and shoot people in cold blood, it's scary, it really is."

In 89 Robinson had a great role in an L.A. *LAW* episode as a murder suspect with multiple personalities, one of which was based upon Robinson's mother (!). "Yeah. One of the personalities was this old woman, so I played my mother. The other personalities were a murderer, an intellectual, and the character who contained all the other characters. During the courtroom scene, the multiple characters are triggered off, and the personalities start arguing with each other. It was great. Good script by David Kelley. I'd love to do it again, but I'd like to have more time to prepare it. Basically I did a good rough sketch of the character. But, you know, when you're playing four characters like that in an hour show, you don't have a lot of time to prepare."

Robinson played agent Henry Wilson in *THE ROCK HUDSON STORY* (90). Hudson drew a lot of media attention in 1985 for being one of the first American 'celebrities' to contract the AIDS virus. He died of the disease that same year. "Bad script. Not very good. Again, the smarmy side of Rock Hudson and his obsessive penchant for male lovers. He did have a lot of lovers, which is what they wanted to exploit. And, again, the implications...that terrible sort of network morality: 'here's this nice, good-looking young man and look how corrupt, how evil he became.' I don't know why Don Wildmon and

other fundamentalist preachers complain so much about this type of film. I mean, with movies like *THE ROCK HUDSON STORY* and the other version of Liberace, Hollywood is playing right *into* the hands of the religious right. It's ironic."

PRIME TARGET (which copies several Eastwood movies, especially *THE GAUNTLET*) is a film Robinson, voluntarily, recalls little about. He plays an evil commissioner of police who, at one point, holds a girl hostage at gun point and utters the deathless line, "I want \$100,000 and a helicopter to take me to Mexico." I'll be honest with myself about that one. One night I was channel surfing, and I came across it playing on some cable station. It was a scene where Robert Reed was in the foreground talking to David Haver — the guy who wrote, directed, starred, produced, wrote the songs, did everything — and I'm in the background. And I looked as if I was in another movie, or another world. Maybe I didn't even know the camera was rolling because I looked totally out of it, as if I was sleeping. And I thought, 'Oh my God, that's awful.' I was so ashamed of myself. I looked like I was lost, like I was some amateur who walked into a room while they were making a movie and just stood there while watching them film it. It was awful. But it was nice meeting Isaac Hayes. He's from Stax Records and the east Memphis sound which is music I really love. So, talking with Isaac about the Memphis music scene was probably the best thing about doing that project."

In *CHILD'S PLAY 3* (PV #16) Robinson has a brief role as Sergeant Botnick the twisted military barber ("Presto...you're bald!"). At one point, the hair-obsessed Botnick even tries to cut Chucky's hair, before getting his own throat slashed from ear to ear by the possessed doll. "I *loved* doing that role. It's a kind of comedy role which I don't really get a lot of chances to do. I even loved the look of Botnick, with the tattoo of 'mother' and that sort of funny Don Ameche mustache. Enormous fun. Not too long before I did that, I saw *Sweeney Todd*, the Sondheim musical about the demon barber of Fleet Street. And I have a feeling that *Sweeney Todd* was somewhere in the back of my mind — that if you went to this Sgt. Botnick, it was more than a haircut you were bargaining for. It was also a bizarre thing to act with a puppet. I'd never done that before. And the technology of a puppet like Chucky is unbelievable, because you've got four or five people on computer

consoles — one person controlling an arm, another the second arm, another the head, and one person coordinating all of it. So, in the end, you really *are* performing with a puppet that's moving, gesturing and, well, not talking, because they dub in the voice...but it actually gave me the creeps."

Director Courtney Joyner specifically wrote the part of the megalomaniacal Colonel Daddy Muthuh in *TRANCER'S 3* for longtime friend Robinson. It's loaded with Incredible Hulk-like monsters, martial arts, time travel, giant robots, sexy heroines and femme fatales. Robinson recalls first meeting Joyner when the director was a U.S.C. film student making a documentary on Don Siegel. He literally showed up on Robinson's doorstep asking questions about *DIRTY HARRY* and *CHARLEY VARRICK*. "That was in 1976. Courtney later gave me some of his scripts to read, and I quickly realized he was a very good writer. We had a good time making *TRANCER'S 3*. Col. Daddy Muthuh is such a fun character. 'Trance for me, Jana. Trance!' (laughs) I *love* low-budget films. I really do, because I think we as a film industry are getting to the breaking point. We're totally disconnected from



LIBERACE

69	On N.Y.P.D.	83	on GREATEST AMERICAN HERO
71	BORN TO WIN/ THE ADDICT (Platinum) (part cut)	85	NOT MY KID (CBS)
	DIRTY HARRY (Warner)		MASK (MCA)
72	On THE ROOKIES		THE ATLANTA CHILD MURDERS (CBS)
	THE CATCHER (NBC)	86	On TWILIGHT ZONE
73	CHARLEY VARRICK (MCA)		COBRA (Warner)
	INCIDENT AT VICHY (PBS)		on TWILIGHT ZONE
74	WOMEN'S PRISON MASSACRE (Vestron)/CONVICTS	87	HELLRAISER (Starmaker)
	WOMEN		VERNE MILLER (Nelson)
	THE HOUSE OF EVIL - TV		DESPERATE (ABC)
	THE FAMILY KOVAC (CBS)	88	SHOOT TO KILL (Touchstone)
	on KUNG FU, IRONSIDE, THE ROOKIES, CHASE, NEW		LIBERACE (ABC)
	PERRY MASON		THE TRIAL OF BERNHARD GOETZ (PBS)
75	THE DROWNING POOL (Warner)	89	FATAL CHARM (Academy)
	MACKINTOSH AND T. J.		THE LADY FORGETS (CBS)
	SOMEONE I TOUCHED (ABC)	90	ROCK HUDSON (ABC)
	On KOJAK, HARRY O		APPEARANCES (NBC)
76	RYAN'S HOPE (ABC soap, to 77)	91	THERE GOES MY BABY (Orion)
	LANIGAN'S RABBI (NBC)		INTO THE BADLANDS (MCA)
	On S.W.A.T., BERT D'ANGELO		CHILD'S PLAY 3 (MCA)
77	ONCE AN EAGLE (NBC mini)		PRIME TARGET (Hemdale)
	On STREETS OF SAN FRANCISCO	92	TRANCERS 3 (Par.)
78	on THE INCREDIBLE HULK, THE AMAZING SPIDERMAN,	93	PUMPKINHEAD 2 (Live)
	KOJAK, EDDIE CAPRA MYSTERIES		STAR TREK : DEEP SPACE NINE (semi-regular)
79	FROM HERE TO ETERNITY (NBC mini)	94	PUPPET MASTERS (Hollywood)
	on CHIPS, MRS. COLUMBO, BARNABY JONES		And lots more TV
80	REWARD (ABC)		
	On YOUNG MAVERICK		<i>Thanks to Lelien Tien, Kris Amaral, Nick Yale, John Cambre, Arno Keks, and Irene Robinson.</i>
81	BIG BEND COUNTY (TV pilot)		

individual visions. And I think B movies are really, in a sense, the last consistent bastion of individual filmmaking — if often raw, clumsy, and all-over the place. Even when those films seem directed towards the lowest common denominator in the commercial market, there's some kind of visionary reach. But, unfortunately, if it's successful what happens...and I don't mean unfortunately, because I think everyone should make a living, and God bless us, we should make the best kind of living we can make...but we shouldn't be so willing to let our visions be co-opted. It's funny hearing this from a guy my age...I sound like I'm seventeen years old. But I love movies. I love going to see them, especially good ones."

FATAL CHARM (PV #16) was a serial killer movie penned by Nicholas Niciphor, of PSYCHOTRONIC letter infamy. "Sometimes when you do a low budget movie, it works out. Then there are times where you walk into it, like PRIME TARGET or FATAL CHARM and it's just a mess with everyone croaking. FATAL CHARM was the first film I've ever done where the director billed himself as Allan Smithee, that name that directors give themselves when they don't want to be associated with a film. The guy who directed it was so upset with the outcome, he just wanted his real name removed from the thing. It actually *could* have been a decent sort of Ted Bundy story. But basically it just became a mess." Jeff Burr's PUMPKINHEAD 2 (PV #20) has Robinson as the big city cop always one step behind the rampaging nightmare. Perhaps the film's strangest footnote is President Clinton's brother Roger (!) appearing as the town's corrupt mayor. "Working with Roger Clinton? (laughs) I'm glad I had a sense of humor because I would have thought, 'maybe it's time to hang it all up again and move back to the country.' Roger might have done some school plays, but (laughs)...it felt like amateur night in Dixie when we did that scene together. My friend Jeff Burr was actually at USC with Courtney Joyner years back. I like Jeff's stuff. He's going to make good films, because he has a lot of integrity. He really cares about what he

does. That was one of the few times where I played the good guy, which means I didn't have to get torn apart or anything like that. I felt good about that part. But, again, I just wish we had more time developing the character. I spent a lot of time working on the script with Jeff, trying to create logic out of it, because a lot it didn't compute, didn't scan. I guess the most famous thing I've heard about that film is Howard Stern calling Rush Limbaugh 'Pumpkinhead'. If you remember, there's this section in the movie where I relate the history of Pumpkinhead, and I think Howard's taken the audio part of that and used it on his radio show to poke fun at Rush Limbaugh."

In 93 Robinson made his made Broadway acting debut in *Any Given Day*. Back in L.A., he is a founding member of the Matrix Theatre company. He recently received the L.A. Drama Critics Circle Award for directing *Endgame* and *The Homecoming* (his first pro directing efforts in 15 years). These days Robinson is known to many for playing Garak the Cardassian on *DEEP SPACE NINE*. "You're going to see more and more of Garak because the fans adore him. It's a good series. The writers are very good, too. Believe me, if somebody told me about 10 or 15 years ago, when I was in the midst of this 'wannabe-a-star disease', that I was going to be on an outer space show, playing a guy with a rubber mask, and *enjoying* it, I would have told them that they're crazy. But I love it. And I'll tell ya', the work I'm doing on that show is some of the best I've ever done. I'm very proud of it because it's clean. I'm creating something that's absolutely different, exists by itself, has no filmographic history. Yeah, the makeup takes two and one half hours to put on. It's extraordinary. They really try to beef up these Cardassians, make them look like big, menacing mothers. But my character, who's a tailor on the space station, is very atypical of the Cardassians. I'm also proud of the fact that my daughter Rachel has a guest appearance on the show. It's one of her first major performances; an episode on the 95-96 season called *The Visitor*, with Rachel playing the part of the visitor."

A number of STAR TREK cast members have directed episodes on the various spin-off series, and Robinson is going to soon. "I think it's a great testing ground for a lot of new directors. I often find actors make good directors, like Jonathan Frakes, René Auberjonois, and Avery Brooks. And if you're an intelligent actor, you rely on your technical people. But, you see, much of the time, the directors we work with, especially in television, are technicians who don't know how to work with actors. And the best technicians, the smart ones, don't bother the actor. They just make sure they've hired the right on, like Don (Siegel) used to do. They'll talk to you about where they see the character going, but they won't tell you how to do your job. And if they do tell you how to do your job, they've hired the wrong actor....because the actor should know how to do his job."

"Quite frankly, DIRTY HARRY was one of the great ironies of my life. And an irony I accept now. DIRTY HARRY gave me a film career and ended it at the same time. I'm not saying I would have had a better or different film career if I'd never done it. Only God knows those things. But when I did DIRTY HARRY, because of the time it came out, the kind of character I played, the kind of impact it made, that all pretty much took care of my film career. And I don't say this with any axes to grind, because I've made my peace with it, and my life's great now. But it really was the first villain of its kind. Even after we shot the film, Siegel said, 'Yeah, I ruined Robinson's career' (laughs). I did one more film for Siegel, then basically really didn't

have a film career. I was just picking up bits and pieces in various movies. A lot of people in this business were frightened of me. A lot of them didn't want me to come into their offices. I'm not exaggerating. Don't worry, I'm not going to come up with a paranoid conspiracy theory. But, as a result of DIRTY HARRY, I had to rely on theater, which is fine because that's the medium I originally came out of. However, to make a *living*, I had to rely on television. TV has been my bread and butter. Without TV, it would have been very difficult to support myself, and DEEP SPACE NINE is a perfect example. For that, I'm very grateful."

"Now I go to STAR TREK conventions, and people recognize me, even with the Garak mask on. I'll walk out on stage, and, I swear to God, the first thing I hear in every convention is (in excited, squeaky voice) 'That's the guy from DIRTY HARRY!' (laughs) It's fun. Hey, it was a great role which I wouldn't trade for the world. Besides, necessity's the mother of invention. It truly is. And if you have any gumption, any character, you take the hand that's dealt you, and

you make your life out of it. And, as I say, my life now and what I'm doing with it, artistically speaking, is terrific. DEEP SPACE NINE, directing plays like Endgame, occasionally starring in low budget films — it's a life, it's something that makes sense. And I don't have to worry about going back and forth between grandiose fantasies and feeling like a piece of runover dog shit. I'm a guy making a living with a wonderful family. And that's what's important."

PV



DEEP SPACE NINE

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LOST DOMAIN

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Twilight People (Mad Doctor loose in the Philippines.)
Mutations (D. Pleasence.)
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Kill Baby Kill (One of Mario Bava's finest!)
Quatermass Experiment (Classic British sci-fi.)
Quatermass II (Equally good sequel.)
Revenge of the Zombies (Asian sorcery flick-quite bizarre.)
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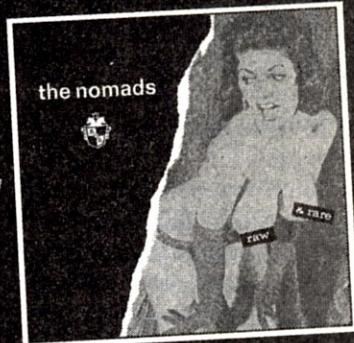
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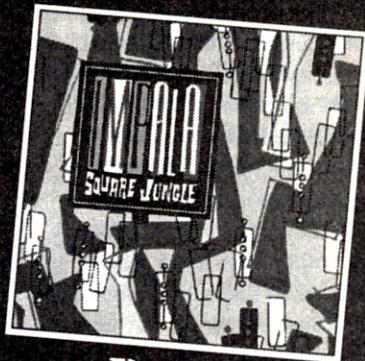
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CLINT HOWARD

interview by Ed Mitchell

Clint Howard came from a show business family. His mother is actress Jean Howard (from Kansas) and his father is actor Rance Howard (from Oklahoma). "Both mom and dad were products of the Midwest, the farm belt out there and they both went to the University of Oklahoma, and they met there. Actually, Dennis Weaver got my mom and dad together in an acting class. Dennis was a year or two older than my pop and he was directing an acting workshop. And they both went their separate ways, but both went to New York City and my dad went out to break into films. They hooked up again by coincidence, they both got jobs with a touring company of Children's Theatre. They toured together doing Snow White and Cinderella. They got married in Kentucky, it was one of the only states that would marry them on the same day, and they were going from town to town in these shows. My dad's first break was being in the Broadway production of *Mr. Roberts*. My dad immediately established himself as a working actor in New York and I have to admire him, to cold call the business the way he did, going from being a hick from Oklahoma, a man with no background in show business, he did it! For many years in New York he was an usher in a movie theatre and they struggled in New York for a number of years."

Ronnie Howard was born in 1954 and by 1960 was a TV star playing Opie Taylor on *THE ANDY GRIFFITH SHOW*. "Ron, my older brother was born in New York. Ron's acting career actually started in New York and then right before I was born, my dad's agent suggested to him that he move his family out to Los Angeles, because the westerns were being done out in Hollywood. And my dad, coming from the Midwest from a farming and ranching background and proficient on horseback, was the western type back then. Their first apartment was in Burbank. I was born in 1959. When I was two years old, I was introduced to show business by being put into an episode of *THE ANDY GRIFFITH SHOW*, which I don't remember. I really don't have any kind of solid memories until about the age of five, which I think, is about normal. It's just, I don't remember my first jobs and I don't remember my first dialog. Now, that's a remarkable thing that I have to give my dad credit for, I mean,

by the time I was five or six years old, I was doing full-on character roles with lots of dialog in episodic television shows. I couldn't read or write when I was five or six, so that took a tremendous amount of patience and time and care. My dad would explain to me just what this whole acting business is about, like listening and then saying what you're going to say. He'd always explain to me why I'm saying it. One of my earliest recollections was having conversations with my dad about motivation. I really owe it to him, because he taught me the basic fundamentals of acting. I've never taken an acting class. I've sat in on a few acting workshops, just out of curiosity. Acting is like anything else. It takes practice. I played a lot of sports as a kid, especially baseball and basketball. I mean, as far as that goes, I was always working as a kid, but whenever I wasn't working, I was on some sort of team."

Clint appeared in a semi regular role as little Leon on *THE ANDY GRIFFITH SHOW* in 61. Leon, dressed as a cowboy (complete with toy pistol), liked to offer some of his peanut butter and jelly sandwich to anybody he met on the streets of Mayberry. Ron Howard's first film role had been *THE JOURNEY* (filmed in Austria) released the year Clint was born. Ron's next was the incredible *FIVE MINUTES TO LIVE* (61), later aka *DOOR TO DOOR MANIAC*, starring Johnny Cash. Clint's first series was *THE BAILEYS OF BALBOA* (64-5), a comedy with Paul Ford as a fishing charter boat captain. Clint played Stanley, "an obnoxious little boy who was a neighbor." His first credited film role was in *AN EYE FOR AN EYE* (aka *TALION* - 66), an Embassy western starring Robert Lansing as a bounty hunter and Patrick Wayne. Clint played Jo-Hi. Mostly he worked on TV, appearing on many series (see filmography). "When I was a toddler, I did a couple of stage appearances, but never as an adult. It's always been television, television and films. I would much rather work in films. Television can be so mechanical. Week in and week out, they have to come up with material and the material gets pretty weak in television. The idea of doing the same character over and over and over is, to me, not as exciting as getting a part in a film, making and putting a character together, then doing it and I'm done with that character and then



On *THE ANDY GRIFFITH SHOW*

I'm on to the next movie."

"The big advantage that I had, and my brother had, was that my dad and my mom, but especially my dad was there with us on the set all the time. He really cared about us and really worked with us. I never once, never one day, had a legal guardian on the set watching me, or a babysitter watching me. Every day I worked as a child, my dad and mom were there taking care of me. And it was really hands on guidance. And so I

appreciate that now. My mom and dad are really well grounded people. They're people of the earth. My dad is a farmer, he's a remarkable guy. That's a tough job, handling a child actor is a tough gig, because there's a lot of false crap that gets thrown into a kid's lap when you're working on a TV series. Unless you have a parent there, really doing their job. I can see where a kid can get fucked up, because you get a lot of attention when you're a kid and you can get spoiled."

GENTLE GIANT (67) was an Ivan Tors produced Paramount release starring Clint as Mark Wedloe, a kid who saves a 650 lb. black bear in the Florida Everglades from bad hunters (led by Ralph Meeker). Howard family friend Dennis Weaver plays the wildlife officer dad and Vera Miles is the mom. Rance Howard plays a backwoodsman and Huntz Hall has a role. Tors then turned the movie into the series GENTLE BEN (67-69) with the same cast (minus Miles and Hall). Tors had already scored with the similar FLIPPER (movies and series), DAKTARI, a spin off of CLARENCE THE CROSS-EYED LION, and other animal star movies. GENTLE BEN was a CBS show in color (still a selling point in 67). Ben was portrayed by two giant black bears named Smokey and Bruno. A NY Times article wondered if the public was willing to accept a friendly bear just after grizzlies had killed two teen girls in Montana and other bear maulings had been reported. "I had a blast with GENTLE BEN. Being around all those animals, was like playing. Acting is like playing anyway and when you've got the bonus of having all these animals around, you know, I had fun. It was hard work because I was in it a lot. I was in that show every episode, pretty heavy in most episodes, so it was a grind. But my dad really watched out for me, they never burned me out. They never worked me more than what I could stand, you know, ten or twelve hours and Clint would go home. They didn't have the same kind of child labor laws down in Florida that they have here. They had the potential of overworking children down in Florida back then, and my dad wouldn't stand for it."

"When GENTLE BEN was on there were only three networks. There were only about six television stations, there was no video tape. If you wanted to be entertained in your home, you watched CBS, NBC or ABC. The show was on Sunday night at seven, it was like one of only two or three games in town. So, I was a very recognizable kid. So I somehow, without really knowing it, was able to develop a set of blinders. And when I want to, I can put these blinders on and just focus on what's right in front of me. I've got a very recognizable face. There is nobody in the entertainment business right now that looks like me. So

I've got that going for me. As far as the public goes, I get spotted. It's amazing but I still get spotted for the STAR TREK I did and that was in 1966!" Clint played Balok in The Carbonite Maneuver episode. "STAR TREK is just a phenomenon that I can't explain. I don't get it. I don't get the STAR TREK deal at all. The show wasn't that good, the movies weren't that good, nothing about it was that good, and yet, here it is, 25 years later, I mean, they've got their shit hanging in the Smithsonian Institute, for Christ's sakes! STAR TREK was not my cup of tea. But I appreciate people who...I mean I don't get pissed off when someone comes up and says, 'I remember you in STAR TREK!' That's one thing my dad taught me. He said, 'That's one of the things you're going to have to take with this business, the public awareness of you. That's part of your job description, dealing with the public.' 90% of the people who come up to me are sweet, sincere people who just want to meet somebody they've seen on TV, and I understand that. And if I have any time at all, I spend a minute to shake their hand, sign an autograph, chit chat for a minute, then I've done my part to make their little experience in their life fun. Occasionally, I'll get one per cent of the people who won't go away. I've had my share of nuts who either have kind of followed me around, or have continued to try and contact me. And that's an interesting dilemma actors go through. I know how these big stars feel when they get bugged and have death threats. Because these guys do get threatened, you know? I mean, a guy like Steven Spielberg, he doesn't have bodyguards around because he's paranoid, he's got bodyguards around because he's been threatened."

In 74 Clint became a regular on the short lived THE COWBOYS series, based on the John Wayne movie of the same name. It was a teen cast western with Robert Carradine and three other young actors returning from the movie. That same year brother Ron debuted on HAPPY DAYS, based on AMERICAN GRAFFITI, which became one of the most popular series of the decade (and

forever warped a generation's view of the 50s). Clint appeared on HAPPY DAYS twice. Ron's TV fame led to two New World action movies backed by Roger Corman, EAT MY DUST! (76) and GRAND THEFT AUTO (77). EAT MY DUST! starred Ron and featured Rance and Clint. Long time Corman associate Charles B. Griffith (he wrote LITTLE SHOP OF HORRORS) directed and Barbara Peeters (HUMANOID FROM THE DEEP) did the 2nd unit directing. The cast includes co-star Christopher Norris, Corbin Bernsen, Dave Madden and Paul Bartel. The PG feature was a drive in hit. "Ron acted in it as a trade off to make GRAND THEFT AUTO. That's when Roger was trying to do



GENTLE BEN

GONE IN 60 SECONDS." 22 year old Ron Howard directed and starred in GRAND THEFT AUTO, which was co-written by Rance Howard. Rance and Clint both had roles. Allan Arkush did the 2nd unit (car crash) work, Joe Dante was the editor and the cast includes co-star Nancy Morgan, Marion Ross (from HAPPY DAYS), Dick Miller and Paul Bartel.

The next job for director Ron Howard was COTTON CANDY (78), a comedy with Clint as the manager of a high school garage band. "Ron had an opportunity to direct a movie for NBC. He asked me if I had any story ideas. I suggested a high school band, make it an underdog story, a light look at high school. I was still in high school. So Ron and I wrote the thing. I wrote the dialog. Ron was 22, I was 17. We went to Dallas and filmed it. It was a blast. It was the second thing he directed. We co-wrote it and I acted in it and some friends of ours also acted in it and Charles Martin Smith, Leslie King, Neil Scofield and Kevin Miller and a guy named Mark Wheeler. I used it as an excuse to drop out. I wish I had given college a better go. I was at Pepperdine. I actually got accepted to Pepperdine and I went for a matter of eight weeks. I was scared. I didn't like being there and at the first opportunity I pulled the ripcord. Bailed. As a matter of fact, the reason why I quit college was that Ron and I got the job to write COTTON CANDY." Smith had been in AMERICAN GRAFFITI with Ron. Rance Howard was a producer and also had an acting role.

ROCK 'N' ROLL HIGH SCHOOL (79), from Corman's New World was great when it was first released and is just as fun today. Besides the best vintage footage you'll find of the Ramones, a great soundtrack and hilarious performances from Mary Woronov, Paul Bartel and others, it features Clint Howard in one of the best roles of his career. He's Eaglebauer, a fast talking teenage hustler who operates a thriving black market business (behind the men's room) and is hired to teach Vincent Van Patten how to score with Riff Randle (P. J. Soles), the girl of his dreams. The story was by Joe Dante and Allan Arkush and Arkush directed. Clint can still do his Eaglebauer dialog. "Allan Arkush had done second unit directing on GRAND THEFT. He asked me if I'd play the part. It was a fun part to do. Few people know this but Ron was in that movie but was cut out. It was just 30 seconds so they cut it out. He was trying to buy something off me, tickets or condoms or something. The footage is probably lost. The Ramones concert footage was filmed at The Roxy. The backstage stuff was filmed at The Whiskey. I appreciate the Ramones' music. I'm not a headbanger or a punk but every chance I get I go and see the Ramones when they're in California and I go visit with Johnny."

David Bowie was also on the various artists soundtrack. "I'd like to spend some time with him. I would like to watch him

think. When I was about 16, the very first time I listened to his music, I connected with him. I continue to connect to him to this day. His music has been a source of inspiration to me and entertainment. I admire the fact that he's created some longevity in his career." Meanwhile, why is the tape of ROCK 'N' ROLL HIGH SCHOOL still out of print while that horrible sequel is available?!

The TV movie SKYWARD (80) and NIGHT SHIFT (82) were both directed by Ron and both had roles for Clint. SKYWARD was a serious drama with Bette Davis, Howard Hesseman and an (actual) paraplegic girl. NIGHT SHIFT was a surprising comedy about morgue attendants Henry Winkler and Michael Keaton and Shelley Long was a hooker. Keaton, of course, stole the movie.

Clint's first starring role was in EVILSPEAK (82), an outrageous CARRIE like horror movie about an orphan named Coopersmith attending a military academy who uses black magic and his computer to get back at his tormentors. It's that movie with the wild killer pigs. It also has FX, gore and shower room nudity. The cast includes R. G. Armstrong, Joseph Cortese and Richard Moll. "I enjoyed making that. EVILSPEAK was a fun movie to work on. I was only 21 or 22 years old when I did that movie and they laid quite a bit of responsibility on me, because I was the lead. Between the director, Eric Weston, and the cinematographer, a man named Irv Goodnov (who did a great job), we created a kind of trilogy to make this movie. So we conferred all the time on what kind of stuff we were going to do. That made me feel pretty good, to be a young kid, to be part of this creative team. There's room for a sequel. You have computers. Computers hadn't become as common then. It was

ahead of its time. The premise is still valid. Stanley Coopersmith is still alive, his hair just fell out some more. I remained friends with Eric Weston. He's real talented. He hasn't had a breakthrough yet though. We actually started working on it (a new script). We don't have the story beaten yet. It's percolating. Richard Moll had a great run on NIGHT COURT. Don Stark is around, I'm working with him on SANTA WITH MUSCLES."

By the 80s, Ron Howard had stopped acting and was considered a major director with always increasing budgets. It seems like Clint is in every movie his big brother directs. "Well I wasn't in WILLOW, wasn't in some of the TV movies. I'm not in RANSOM (Ron's next). I was barely in SPLASH. An actor didn't show up on the set. I took the role at the last minute, a small almost silent bit. It wasn't much of a part, but my experience working on GUNG HO was great. I got to go down to Buenos Aires, and there was a lot of so-called male bonding going on in that movie. Michael Keaton is a great guy, just to be around him on that movie was fun. That was a blast."

"My dad and my brother have been just ideal role models.



EVILSPEAK

My dad was a teacher, and Ron, well Ron is living proof that if you bust your ass, you don't have to be a genius to be successful. Ron is not like a brilliant, genius filmmaker, he's not a dazzling thinker. He's not a guy who paints with a fine brush. What Ron does is Ron works real hard and he proves to me that if you have all your ducks in a row and you work hard every day maintaining those ducks that are all in a row, you can be a success in your life. I mean, Ron has worked his ass off. Ron has been very fortunate and Ron's had a few real lucky breaks, but he has parlayed all that with the combination of real hard work. You know, it's great to have an older brother that's not a jackoff. It's great to watch him work hard and in my mind, I say, 'Yes, it's true. If you apply yourself and you work hard, look, there is success.' Getting to work with my brother is always cool. Because Ron and I are really tight. We actually get on a movie set together and it's like, 'Yeah!, this is what we talked about when we were kids! We're getting to do this now that we're grown up!' The most important thing I've learned from my dad is to be grounded. You can't take yourself too seriously, you can't take show business too seriously. Making movies and being on television is a great life but it's not the end all. And it is not that important. Real important people are good doctors and good teachers. As far as interesting people, that's one advantage of being in the picture business, all the neat people you meet, even if only for a few days. Michael Keaton is a really neat, interesting guy. I like him. I like being around him. I've been around a lot of fun people in my life and I hope to continue to be. The great thing about the acting business is every day is different and every day is a new deal."

SILENT NIGHT DEADLY NIGHT 4 (PV #12) and 5 were sequels in name only. Brian Yuzna directed the first and produced both. "The very first day I worked with Brian, I thought, 'God, I wish this guy would give some direction!' Brian's got a very low key approach, you know? But the more I worked with him, the more I realized that he didn't want to give anybody any direction that was un-needed. He kind of let the machine run itself. I asked him about it later and he said, 'You didn't need directing. I'd only be getting in the way if I tried to direct you, Clint.' Working in low budget movies, I get a chance to meet guys like Brian and Tony Randel, the man who did FIST OF THE NORTH STAR. And if I was to turn my nose up at low budget movies and wait around for big budget features to pop up, I wouldn't get a chance to meet guys like Brian and Tony. And I've developed a really good friendship with Tony and Brian, I talk to them all the time on the phone."

Ed: We almost ran a career interview with Clint back in 91 when he was acting in the SILENT NIGHT, DEADLY NIGHT sequels. FX expert and PV contributor Tom Rainone got to know him (see pic on first pg. of PV #10) working on the films and had

him call me late one night. Being woken up by a serious sloshed Eaglebauer calling is an experience I won't forget. Tom also conducted a drunken interview (it worked great with David Carradine!), that was later lost. Clint is probably relieved by this because he later joined AA and has been sober for some years now. "The day I celebrated my first year of sobriety was the most satisfying moment of my life. That was a tremendous accomplishment because I need sobriety. I'm an alcoholic. It's as plain as the handcuffs on a drunk driver. And I was really lucky that I did not burn a lot of bridges in the entertainment field. I came real close. I was real close to being unemployable. And I have now been clean and sober for five years. I had been battling alcoholism and drug addiction since 1984, on and off. I had a period of sobriety and then started drinking again, and then went into treatment and then started drinking again. Back in 1991 there was a series of events that came into my life that led me to giving sobriety another run and it's worked. Maybe somebody reading this will say, 'Wow!, He got sober, maybe it's possible! Who knows?"



THE WRAITH with Randy Quaid

Clint has become a familiar face in recent horror movies including CARNOSAUR (PV #18) and LEPRECHAUN and TICKS (both PV #20) and his first starring role since EVILSPEAK was in THE ICE CREAM MAN (PV #21). Has he turned down roles? "I didn't act in THE FLINTSTONES. Brian Levant, I know Brian, he's the guy who directed THE FLINTSTONES. I didn't want to wear one of those animal skin outfits. It wasn't going to be a big part, but I didn't like the idea of making THE FLINTSTONES, the movie. I liked the cartoon too much. I think that was the last thing I passed on. The one thing I know I

can't do is musicals, because if you've ever heard me sing, I suck! I can't carry a tune. I butcher Happy Birthday."

Many recent Clint Howard roles have been in Roger Corman productions like BABY FACE NELSON ("I play a bank worker who gets shot during a robbery by C. Thomas Howell") and DILLINGER AND CAPONE ("I play a guy named Bobo. When you first see him he's in cement shoes") and three for Showtime's Roger Corman Presents series: SAWBONES, NOT LIKE US and HUMANOID FROM THE DEEP. Clint's Corman association goes all the way back to EAT MY DUST 20 years ago. "He hires people. He makes movies. He knows what he's doing. He knows he's not making DR. ZHIVAGO. He fulfills genres, car chase, monsters, gangsters...He just keeps doing it. He doesn't pay much. I like working for his company, it gives me a chance to experiment, to stay sharp. And you never know when one of his directors will go on to bigger things. I see no reason to be selective. I like working. Sometimes I bitch, because the script is crummy or whatever, but they're fun. I've had lots of fun experiences doing Corman movies, getting my head bit off by a dinosaur, getting shot by Baby Face Nelson... I'm a freelance

actor. If I'm available I'll work."

BACKDRAFT (91), FAR AND AWAY (92) and THE PAPER (94) were all big budget, big star movies directed by Ron with roles for Clint. BACKDRAFT was Clint's favorite though. "Getting to act with Robert De Niro was a real treat. He liked acting with me. And I feel I pulled it off. I did real good work in that movie and it made me feel good, it came at a good time in my life. And it proved something to myself, and that is that I can act with anybody. And I also found out, the better your partner, the better you're going to be yourself." The biggest and most successful of Ron's movies (so far) was APOLLO 13 (95). Clint Howard was noticed by millions playing a Mission Control technician and was seen on TV in 96 receiving a shared cast SAG award. "I think awards are bullshit but I was at table #1 with Tom Hanks, Ed Harris (he and I are golf buddies), Brian Grazer (Ron's partner) and other APOLLO stars. It was fun to be at that table."

While Clint has more normal roles in Ron's movies, he's still known for playing bizarre and twisted characters. "I like playing the extra twisted ones. You know, like an extra thick cup of coffee. I like to play a full-bodied wacko. I also like to do funny. I like humor. I'm not a big joke teller, but I'm a pretty funny guy. I have a very twisted, eccentric side of me that, I have the pleasure, when I work and I get to play one of those characters, to pull out that eccentric twisted side and lay it on the table and get to play with it. If you're an accountant or a real estate agent and you're twisted and eccentric you have little opportunity to play with it, but I'm so fortunate, knock on wood, as an actor, I get to do that. I mean, it's almost like therapy, for Christ's sake. The more eccentric I get, the more my characters can get rich and full. And I've been blessed with, I mean, I'm a funny looking guy. I don't look like every Tom, Dick and John Travolta that's come down the road. God has seen fit that I'm a character actor. And that's my mentality. In my own head, I'm not a leading man. I'm not a hero in my own head."

I'm a twisted, funky, funny kind of guy. Now, when I play evil guys, I'm not an evil man, I don't have much evil inside of me, so I don't know where that really comes from. I don't think that somebody who does evil things necessarily knows that they're evil, I don't know. I just played a rapist in a movie, and the whole rape thing, I couldn't relate to it personally. I was told I did a remarkably evil job in this movie. I've had people tell me, 'Clint, that was great!' It was a movie called STREET CORNER JUSTICE, shot in Pittsburgh. And I played a scene where I raped this woman in a dumpster. I slice her up, I bite into her tit, I kill her. And then the hero of the movie chases after me. And I was told that I did it really well. And it frightens some people. When they see me on the screen playing a role like that, and they meet me in real life, I can see

they're always trying to look behind my eyes to see if... am I really that kind of person? I don't think so."

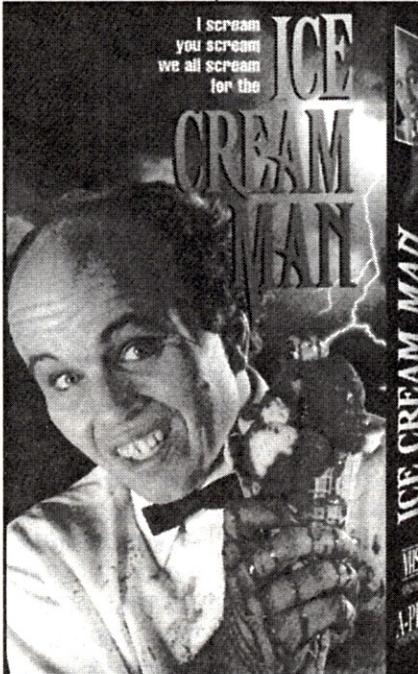
"I worked in a movie of Billy Crystal's called FORGET PARIS and that's the major leagues. You get to work on a studio movie with Billy Crystal and Debra Winger, your scene is with Debra Winger. Billy Crystal is directing you. That's the big leagues. But I'm at a stage in my life where I have no objection to dropping down and taking my cuts. There's almost a carefree freedom to be down in the minor leagues, taking your cuts. Getting to do THE ICE CREAM MAN. I played a character named Stalin in FIST OF THE NORTH STAR. Now I got to lay my balls out there on the line and play this character named Stalin, and it was fun! So, I enjoy it, I enjoy getting to work. I'm not waiting around for the big studios to call, whoever calls, you know, I'll work."

About some other recent and upcoming roles: FORCED TO KILL "It was directed by Corey Eubanks, the son of (NEWLYWED GAME) host Bob Eubanks. Michael Ironsides was in it. Hillbillies have cockfights but they use humans instead. RATTLED was a cable TV movie directed by Tony Randel who also did TICKS and FIST OF THE NORTH STAR. UNHOOK THE STARS was directed by Nick Cassavetes and based on a story by his father. It stars Gena Rowlands (his mother), Marisa Tomei and Gerard Depardieu, who co-produced. CONWAY stars Matt McComb, a big athletic former model, a Schwarzenegger type. Ron Perlman is in it. SANTA WITH MUSCLES stars Hulk Hogan. I'm the deputy sheriff, a Barney Fife type. It'll be out for Christmas. I play a DJ in THAT THING YOU DO, directed by Tom Hanks." HUNT THE WHITE TIGER is a kids movie being shot at the old Ivan Tors studios in Florida. Clint and Rance are both in the cast.

"I'd like to work with Martin Scorsese. I like his movies. Barry Levinson is a guy that I would like to work with, to work for. I like Quentin Tarantino, I really enjoyed PULP FICTION. I give him many slaps on the back for that picture. He's got the balls to make the movie the way he wants to make it and to say the things he wants to say. I'd like to work for Oliver Stone too. I met him a couple of times and he seems like a real interesting guy and I admire him. I don't always agree with the way he makes films but I admire him."

I (PV ed) first met Clint Howard in person at the January 96 Fangoria show in Manhattan, during the blizzard. Many celebrities, fans and dealers were stranded in Manhattan for days, but that was no problem for Clint. "I ended up hanging out for three days with Ron who was in town working on RANSOM. I had a video camera and made a tape for our parents. They started out in New York and have romantic memories of a bad blizzard in the 40s so they loved it."

Clint was married (her name is Melanie) last fall. Clint he

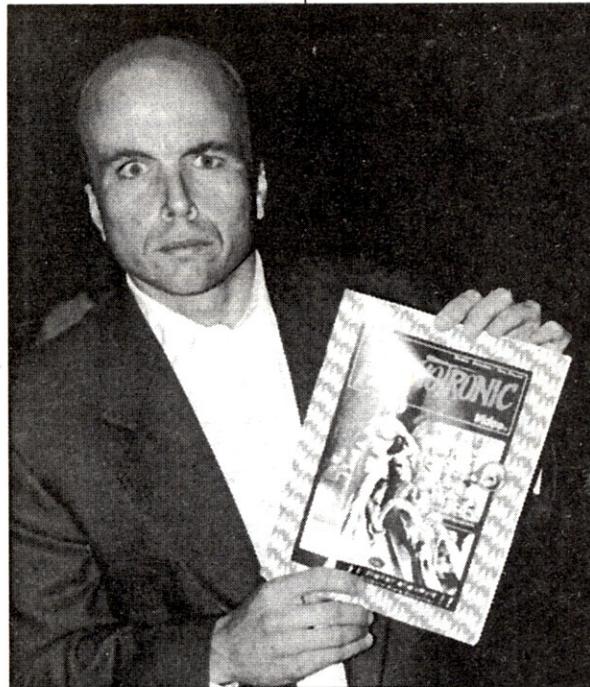


has been appearing at various conventions, meeting fans and signing autographed pictures, but the true sign of his cult status was last year's Clint Howard film festival in Chicago. "They showed ROCK 'N' ROLL HIGH SCHOOL, EVILSPEAK and ICE CREAM MAN. Three movies and all the beer you could drink for ten bucks! People were going ape shit. They flew my wife

and I out there. It was sponsored by a radio station and held at a great old movie theatre. I was really nervous but these fans were really appreciative, 300 or 400 people laughed, screamed and cheered along. I'm a cynical guy. ICE CREAM MAN is not a great movie. It's not straight horror and it's not just comedy, but they got it. They loved it."

PV

- 61 on THE ANDY GRIFFITH SHOW (5 times)
 62 on WILD COUNTRY, GOING MY WAY
 64 THE BAILEYS OF BALBOA (CBS series regular, to 65)
 on THE FUGITIVE (twice), VALENTINE'S DAY
 65 On BANANZA
 66 TALION/AN EYE FOR AN EYE
 STAR TREK (The Corbonite Maneuver) (Par.),
 On THE VIRGINIAN,
 LAREDO
 67 GENTLE GIANT (Fac.)
 THE JUNGLE BOOK (voice)
 GENTLE BEN (CBS series regular, to 69 - tapes from Congress)
 On THE VIRGINIAN, THE MONROES,
 70 On LANCER
 71 THE WILD COUNTRY
 On NIGHT GALLERY,
 GUNSMOKE, THE MEN FROM SILOH, NANNY AND THE PROFESSOR
 73 SALTY (Live)
 THE RED PONY (NBC)
 74 THE COWBOYS (ABC series - regular)
 On DOC ELLIOT
 75 HUCKLEBERRY FINN (ABC)
 76 EAT MY DUST! (NL)
 77 GRAND THEFT AUTO (Warner)
 I NEVER PROMISED YOU A ROSE GARDEN
 THE DEATH OF RICHIE (NBC)
 On THE FITZPATRICKS
 78 COTTON CANDY (NBC) co-S/act
 HARPER VALLEY PTA (Warner)
 79 ROCK 'N' ROLL HIGH SCHOOL (Warner)
 80 SKYWARD (NBC)
 81 EVILSPEAK (Fox)
 82 NIGHT SHIFT (Warner)
 84 SPLASH (Disney)
 85 COCOON (Fox)
 GUNG HO (Par.)
 86 THE WRAITH (Vestron)
 GUNG HO (ABC series - regular)
 87 END OF THE LINE (Warner)
 88 FREEWAY (Starmaker)
 B.O.R.N. (Prism)
 89 PARENTHOOD (MCA)
 TANGO AND CASH (Warner)
 90 DISTURBED (Live)
 SILENT NIGHT DEADLY NIGHT 4: INITIATION (IVE)
 THANKSGIVING DAY (NBC)



- On THE DAVE THOMAS SHOW
 91 BACKDRAFT (MCA)
 THE ROCKETEER (Disney)
 SILENT NIGHT DEADLY NIGHT 5: THE TOY MAKER (IVE)
 BODY CHEMISTRY 2: THE VOICE OF A STRANGER (Col.)
 92 FAR AND AWAY (MCA)
 LEPRECHAUN 2 (Vidmark)
 SPACE RANGERS (Cabin Fever, series to 93 - regular)
 93 CARNOSAUR (New Horizons)
 TICKS (Republic)
 94 THE PAPER
 FORCED TO KILL (PM)
 FIST OF THE NORTH STAR
 ICE CREAM MAN (A-Pix)
 CHEYENNE WARRIOR (New Horizons)
 95 FORGET PARIS (Col.)
 APOLLO THIRTEEN (MCA)
 BIGFOOT: THE UNFORGETTABLE ENCOUNTER (PM)
 DIGITAL MAN (Republic)
 STREET CORNER JUSTICE
 TWISTED LOVE (New Horizons)
 BABY FACE NELSON (New Horizons)
 DILLINGER AND CAPONE (New Horizons)

SAWBONES (New Horizons)

NOT LIKE US

RATTLED (USA)

CONWAY

On MARRIED WITH CHILDREN, SILK STALKINGS, DEEP SPACE NINE, OUTER LIMITS

96 BARB WIRE

UNHOOK THE STARS

HUMANOID FROM THE DEEP

SANTA WITH MUSCLES

THAT THING YOU DO

More TV: ART LINKLETTER SHOW, THE PATTY DUKE SHOW, THE DANNY KAYE SHOW, THE RED SKELTON SHOW, FAMILY AFFAIR, MARCUS WELBY M. D., COURTSHIP OF EDDIE'S FATHER, MOD SQUAD, JUDD FOR THE DEFENSE, THE F. B. I. (twice), LANCER, THE ODD COUPLE, LOVE AMERICAN STYLE, MOVIN ON, STREETS OF SAN FRANCISCO (twice), HAPPY DAYS (twice), THE ROOKIES, LOU GRANT, SLEDGE HAMMER!, HUNTER, SEINFELD and the network TV movies THANKSGIVING DAY, LITTLE WHITE LIES and SUNSET BEAT. Photo by Vince Mizzi.

**BELA LUGOSI MEETS A BROOKLYN GORILLA**

The plot of this ape-pealing horror-spoof centres on a tropical island scientist who turns one-half of a stranded comedy team into a gorilla. 'Brooklyn Gorilla' co-stars an unlucky pair of Martin & Lewis lookalikes. In fact the real drawing power of this film is Sammy Peinello's Jerry Lewis impersonation. Bela turns in his usual "good" performance aside this tropical turkey.

Black & White

AF126

**THE VIOLENT YEARS**

While we can only say for sure the Ed Wood wrote *The Violent Years* (the directional credit going to William Morgan), the finished product form the opening sequence - a parade of bad girls signing in on a blackboard - to its maddening conclusion - *The Violent Years* certainly bears the mark of the master.

Despite the mediocre acting, static photography and knuckle-headed editing, it is Ed Wood's dialogue that stands head and shoulders beneath them all. *The Violent Years* is the story of a poor little rich girl and her all-girl gang, who prey on lone service station attendants and coupled parked in lovers' lanes. If watching what happens to them doesn't turn you in to a J.D. chances are nothing will.

Black & White

AF131

**PEEPING TOM**

Made in 1960 by Michael Powell, *"Peeping Tom"* was a scandal. Previously hailed as a great English filmmaker, Powell was immediately an outcast upon the release of the film. This study of a voyeuristic maniac who kills women while filming them on his 16mm camera created such a furor that Powell became an unbankable director. Curiously enough, Hitchcock's *"Psycho"* was released the same year but Powell's was made in England and their reaction to the film was usually negative.

There are no scenes of nudity or gratuitous violence, yet the psychological sleaziness and emotional torment create an incredibly dark atmosphere that only prevails in the mod classic horror films.

This is the uncult previously unseen version and is not recommended for children.

Colour

DETOUR

Perhaps the most inexpensive but significant contribution to the Film Noir genre, Edgar G. Ulmer's *"Detour"* is one of those films that you see once and never forget. Made in 1945 by the most anemic poverty row studio, P.R.C., the film is the story of a New York night-club pianist (Tom Neal), whose singer-gardener gets a chance for the big time and hops off to L.A. Neal hangs in the big apple for awhile, but impulsively decides to meet her and hitches a ride to the coast. Along the way, he encounters his "detour" - the cruel hand of fate. His life is forever changed, maimed and stilled.

Black & White

65 minutes

**SPIDER BABY**

Here is an oddity of enormous proportions. *Spider Baby* was made in 1964 and was truly a work of grade Z horror.

It has since risen to classic cult status. The film stars Lon Chaney Jr. (He must've been pushing 60) as a senior member of a clan who chew down on other folks.

Chaney also sings the title song!

Infamous black character actor Marlon Moreland (best known for his appearances in Charlie Chan movies) shows up as well as lesser known Sigi Hagg and Carol Ohmart.

This monstrosity comes to you in glorious black and white and will surely get your appetite whetted as well as your turkey quota filled.

Black & White

86 minutes

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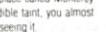
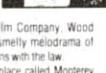
JAIL BAIT

There is no obvious reason (outside of pressure from the distributor) why Ed (Plan 9 From Outer Space) Wood called his third feature film "Jail Bait". It is by no means an exploitation film with under age over sexed girls causing trouble in Anytown U.S.A. Instead, it is an ultra cheap, unintentionally hilarious farce into the film noir genre done in true Woodian style.

Made in 1954 for the Howo Film Company, Wood directed and co-wrote a slimy, smelly melodrama of small time crooks in constant run-ins with the law.

Shot in four days in a dirty little place called Monterey Park, "Jail Bait" has such an incredible tint, you almost feel the need to take a shower after seeing it.

Black & White

**SHE DEMONS**

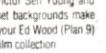
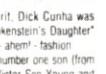
In the grand old tradition of poverty row dementia, we are pleased as punch to bring you a real whopper of a film.

"She Demons" (1958) stars former Sheena of the Jungle, Irish McCalla, as the heroine in this sub-zero budget cheapie which revolves around a mad Nazi war criminal with a yen for turning good looking girls into female Frankensteins. It is no coincidence that the same culprit, Dick Cunha was responsible for the classic "Frankenstein's Daughter" done in the same year in the same "ahem" fashion.

Some good comic relief from ex-number one son from Mongolian Charlie Chan flicks, Victor Sen Young and some dicey special effects and set backgrounds make this an unbeatable companion for your Ed Wood (Plan 9) and Phil Tucker (Robert Monster) film collection.

Black & White

90 minutes

**PLAN 9 FROM OUTER SPACE**

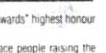
Take Bela Lugosi's last two minutes of film footage before he died, scratchy World War Two news reels, wobbly hub-cap space ships, Criswell (a TV prophet), a 400b. Swedish wrestler and a beaitiful ghoul-girl, mix financial backing from a Baptist Church and film making that breaks all the convention rules with great abandon — and you have the winner of the Golden Turkey Awards' highest honour — worst film of all time.

The plot of "Plan 9" concerns space people raising the dead and turning them loose against fellow earthlings who, in the alien's minds, are out to destroy the universe with nuclear testing. Some Plot Soho movie?

With coming attractions from the likes

Black & White

86 minutes

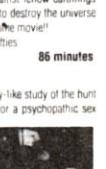
**M**

M (1931) the classic documentary-like study of the hunt by police and underworld alike for a psychopathic sex murderer of little girls, marked a turning point in the career of director Fritz Lang in more ways than one. It was his first sound film, but it was also a personal reaction against the "big pictures" he had made prior to M - Dr Mabuse, Die Nibelungen, Metropolis, Spurrie - in which the protagonists were larger than life, often with elements of the Nietzschean superman. Instead of a larger-than-life presence, M's protagonist is a pliable, lifelike figure (Peter Lorre in a stunning motion picture debut) involuntarily guilty of in Lang's words "the ugliest, most utterly loathsome crime."

In his later Hollywood career, Lang made many films about ordinary people caught in circumstances beyond their control. Fury You only live Once, The Woman in the Window, Ministry of Fear, The Big Heat - but M remained his personal favorite.

This film is presented in the original uncut German version with English subtitles.

Black & White

**THE BRUTE MAN**

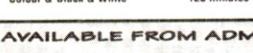
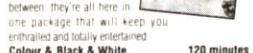
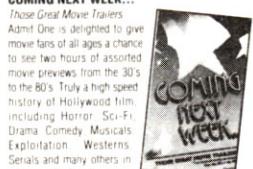
Rondo Hatton, a real life monster who did not need make-up, stars in the 1946 film about a youth horribly disfigured by a prank caused by his school chums. He sets out on a trail of revenge years later, raising this low budget suspense film to higher ground just on the strength of his riveting screen presence. A fine balance of reality and fantasy leaving the viewer with no choice but to be totally absorbed and entertained.

**COMING NEXT WEEK...**

These Great Movie Trailers
Admit One is delighted to give movie fans of all ages a chance to see two hours of assorted movie previews from the 30's to the 80's. Truly a high speed history of Hollywood film including Horror, Sci-Fi, Drama, Comedy, Musicals, Exploitation, Westerns, Serials and many others in between. They're all here in one package that will keep you enthralled and totally entertained.

Colour & Black & White

120 minutes

**ALSO AVAILABLE FROM ADMIT ONE**

Carnival Rock
The Brain from Planet Arous
Those Will Bloopers
International Crime
The Sin of Harold Diddlebock
Go Johnny Go
East Side Kids/The Lost City (Double Feature)
Frankenstein's Daughter
Mc Moto's Last Warning/Meeting at Midnight (Double Feature)
Ghoulash The Three Headed Monster

**BRIDE OF THE MONSTER**

The creator of Plan 9 From Outer Space and Glen or Glenda brings new meaning to the word "horror." Edward D. Wood Jr. again leaves a trail of stiff acting, awful dialogue and incredibly special effects in his "creature" wake. Watch as Lugosi forces himself to a rubber stage-prop "octopus monster" in a scene that will leave you laughing endlessly.

High camp coming attractions from the fifties add further enjoyment to this, the third in our Ed Wood retrospective.

Black & White

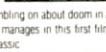
78 minutes

GLEN OR GLENDA

Before "Plan From Outer Space," there was "Glen or Glenda," also known as "I Led Two Lives." This is a Truth or Consequences study of shock director Edward D. Wood Jr.'s desire to publicly air his personal demons - sex change and transsexuality. Packed with stiff acting, nonsensical dialogue, meaningful lightning, and Bela Lugosi rambling about doom in a truly mad doctor's jar, Wood manages in this first film to give us another true camp classic. For added enjoyment, more great coming attractions from the fifties.

Black & White

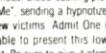
65 minutes

**LITTLE SHOP OF HORRORS**

Admit One would like to welcome you to the *"Little Shop of Horrors"* Produced and directed by Roger Corman in 1960. Filming took two days and the result is considered a classic and one of the most effective and cost effective pieces of filmmaking accomplished. The plot concerns itself with Seymour Krelborn, a clerk in a florist shop who becomes the unwitting slave of an obviously blood-sucking plant that keeps screaming "Feed Me," sending a hypnotized Seymour out in search of new victims. Admit One is absolutely blooming to be able to present this low-budget gem for your enjoyment. Be sure to give it plenty of sun!!!

Black & White

AF 129

**REEFER MADNESS**

Meant to help high school kids and parents kick the marijuana habit - real threat or imagined - this 1936 low-budget anti-drug propaganda film has inadvertently become a cult classic in colleges and revival houses across North America. Using the fact that puffing turns you into a homicidal, sex-crazed maniac unable to control yourself in even the simplest normal social functions the cast excels itself admirably - creating new highs in high camp.

Black & White

63 minutes

(INHALE)

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Black & White

(EVERYBODY EXHALE)

Eight of the 1940 colour Superman cartoons produced by the Fleischer Studios - the same men behind Betty Boop and Popeye. These cartoons transferred the comic book hero to the screen in beautiful full colour, rotoscoped animation shorts, creating another chapter in the superhero's legacy.

Also included is a black and white live-action theatrical short from 1953 called "Stamp Day for Superman" starring TV actor, George Reeves.

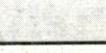
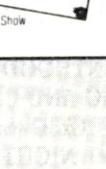
89 minutes

**SUPERMAN - THE CARTOONS**

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Also included is a black and white live-action theatrical short from 1953 called "Stamp Day for Superman" starring TV actor, George Reeves.

89 minutes

**FIVE MINUTES TO LIVE**

Johnny Cash (yes the country singer) stars as a psychopathic kidnapper who holds a housewife (Cay Forester, who also wrote the film) hostage to extract a ransom from her wealthy husband.

Also stars Roger Howarth (Opie on The Andy Griffith Show) and Vic Tayback (Meat from the TV Show "Alice")

Teenage Crime Wave

Hillbilly in a Haunted House



RARE BLACK CAST MOVIES

TWO GUN MAN FROM HARLEM (Discount, 38) D/S Richard C. Kahn

Herb Jeffries (a handsome popular singer with a great voice) stars as a cowboy framed for murder. He hitches (!) all the way to Harlem where he meets The Deacon (also Jeffries), a killer gangster/preacher in a nightclub. He returns to the range impersonating the Deacon and solves the murder. In this musical cowboy mystery, Jeffries sings a cowboy song and there's a vocal group (The Four Tones), a female singer and a dancing one man band in the club. The all star cast includes Mantan Moreland as his cook brother (he tells the story of Lot's wife), Spencer Williams Jr. as Butch, Marguerite Whitten as Sally and Matthew "Stymie" Beard (!) as her little brother. Jeffries and Williams were also both in BRONZE BUCKAROO (38) and HARLEM RIDES THE RANGE (39) both by the same director. The print is dark and jumpy.

MIDNIGHT MENACE (Loonic, 46) D Josh Binney, S Hal Seeger, P E. M. Gucksman

Sam "The Voodoo Man" hypnotizes his wife and leaves her in dressing room #13. Star attraction singer Lollipop (with spats and a derby) shows up for rehearsals and keeps moving the (sleepwalking) "body." The short (half hour?) musical comedy has the star singing "Honeysuckle Rose" and "Don't Sell My Monkey Baby," a pretty great blues song (with a female piano player also singing) plus dancers. Lollipop was also in LUCKY GAMBLERS and CHICAGO AFTER DARK (both 46).

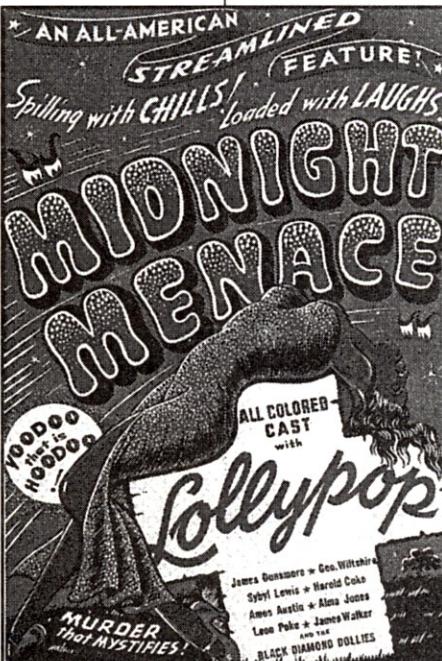
AUSTRALIA

TUNNELVISION (Triboro, 94) D/S Clive Fleury, P Phillip Avalon

Suspects in the kidnapping and murder of some models include an artist, an S+M novel writer and a police detective (Robert Reynolds) with marriage problems. His partner (star Patsy Kensit) is best friends with his new wife. Anybody who has seen (or read) enough mysteries will easily eliminate all the too obvious suspects and if you can stay awake through this dull movie you'll see the (surprise!) ending. Filmed in Brisbane, Queensland. Not to be confused with the real TUNNELVISION from 76.

FRAUDS (Live, 92) D/S Stephan Elliott, P Andrena Finlay, Stuart Quin

As irritating as I find singer Phil Collins, he's very effective as an odd (and very irritating) insurance investigator in this black comedy. He blackmails a couple (Hugo Weaving and Josephine Byrnes) after their friend is accidentally killed. He also pulls nonstop elaborate cruel childish pranks, rolls dice to make decisions, lives in a colorful house that's like a set from WILLY WONKA and lip synchs to 50s pop songs. It's set in L.A. but was filmed in Sydney. Elliott is known for his next feature, PRISCILLA, QUEEN OF THE DESERT (also with Weaving).



FEMALE AVENGERS

THE STRANGER (Col. 94) D Fritz Kiersch, S Gregory Poirier

Broken nosed Kathy Long (star of the even worse KNIGHTS) returns as a grim desert town avenger in a black corset in this violent HIGH PLAINS DRIFTER rip-off. She shoots, kicks, burns, slashes and hangs members of a biker gang and protects a mute girl (Robin Lynn Heath). The local officials are all corrupt except for the pacifist sheriff (Eric Pierpoint). With Ginger Lynn (bitch who runs the country store) and Andrew Divoff as Angel. With flashbacks (a gang rape) and Long in an on top sex scene. The music is fake Morricone.

THE BLACK SCORPION (New Horizons, 95) D Jonathan Winfrey, S Craig Nevius, P Mike Elliot

L.A. cop Darcy (Joan Severance) makes a Cat Woman style leather costume and becomes a kickboxing super heroine (just like Famke Janssen did in MODEL BY DAY) who uses electric zappers. She also romances her ex partner (Bruce Abbott), avenges the death of her cop father (Rick Rossovich) and battles a pimp. With bald Garrett Morris as a car thief who somehow creates her super Corvette Stingray, Stephen Lee as a comic police captain and Casey Siemaszko. This is a very comic book style movie, kinda like the 70s SPIDERMAN show (except for Severance's slo-mo, on top sex scene). With a laughing Darth Vader look villain and a female wrestling tag team. BLACK SCORPION 2 is part of the 2nd season of Roger Corman Presents (on Showtime). Some of the others (24 so far) are HAUNTED SYMPHONY (PV #21), SUSPECT DEVICE (PV #22), VAMPIRELLA and remakes of NOT OF THIS EARTH (version #3 !), BUCKET OF BLOOD (as HORROR CAFE), WASP WOMAN, PIRANHA and HUMANOID FROM THE DEEP.

EROTIC?

TO THE LIMIT (PM, 95) D/S Raymond Martino, P/S/act Joey Travolta

I wasn't prepared for just how awful and senseless a movie starring Anna Nicole Smith could be. She's Collette, some kind of agent who has sex with Joey Travolta, Michael Nouri, herself (in the shower) and she takes a bath. Travolta plays the older, bearded Frankie Bones, the screen's dullest gangster. With Nam, nightmare and sex flashbacks, slo mo sex, S+M sex, flaming men, a ghost town and lots of explosions. Also with Kathy Shower (sex with a gangster), Catherine Webber (strangled while topless), Lydie Denier (Travolta's wife) and Rebecca Ferrati (wedding massacre victim). Travolta (cashing in on his brother's name again) was also in DAVINCI'S WAR (93) by Martino (with Nouri) and he directed (!) HARD VICE (94) - with Tweed and Ferrati. SKYSCRAPER is Smith's other PM release.

DARK SECRETS (A-Pix, 95) D John Bowen, S Steven Tymon, P William Witrock, Ron Lavery

This unsavory sex movie starts with an S+M show (hot wax dripped on huge

unreal silicone breasts - ugh!) and pretty much goes downhill from there with rough sex and humiliation. Some guy who talks too much videotapes influential guests at his "castle" home and blackmails them. He also owns a smokey anything goes nightclub where Julie Strain whips chained up women. Monique Parent stars as a newspaper reporter who is sent undercover by her editor (the busy Joe Estevez) but predictably gets caught up in it all, which leads to the best sex scene - Julie and Monique naked in the rain.

RECENT

ALIEN ESCAPE (Falcon, 95) P/D Scott Harris, S Tony Assenza

It's brainless sci fi sex time again as 3 women go to an inn in the woods which has been taken over by a strange naked woman (Leslie Kaye), actually an alien. Eventually they discover a space ship and blonde Brit star Gail Harris (the director's wife, from VIRTUAL DESIRE) falls for a good (male) alien. When not "becoming" others the bad alien is a man in a wet suit and a mask (just like in a 60s Larry Buchanan AIP movie). Harris is in a romantic sex scene, red haired Heather Ford and blonde Yvette McCondon bathe together, Monique Parent showers and an anonymous blonde camper walks around naked (best scene in the whole movie) before being killed. Two comic government agents get a lot of screen time but Fred Olen Ray and Jim Wynorski are funnier as a pair of road workers. Gary Graver was cinematographer.



Raelyn Salamien in ALIEN ESCAPE

ROSWELL (Rep, 94) P/D Jeremy Kagan, S Arthur Kopit, P Irene Kahn

Kyle MacLachlan (with old age makeup) stars as a determined and bitter former Army major who investigates the government cover up of a flying saucer (complete with aliens) 30 years earlier. He had suffered public ridicule back in 47 in New Mexico when he was targeted as a fall guy. The truth unfolds in an interesting series of on/off flashbacks related by various characters at a reunion. With Xander Berkeley as a government man, Dwight Yoakam as a rancher, Charles Martin Smith as the sheriff, Kim Griest as the wife, Peter McNichol and Martin Sheen. It was filmed in Arizona.

BLONDIES HAVE MORE GUNS (Troma, '95") P/D/S George Merriwether, S Dan Goodman, Mary Guthrie

It's a cruder, cheaper version of a NAKED GUN type of comedy with cops named Dick and Harry (Michael McGahern) who suspect a woman named Beaver Shotz (Elizabeth Key) of an (offscreen) chainsaw death. Three different women play the same schizophrenic character and BLONDIES is loaded with sex and drug jokes, lesbian gags, topless scenes and one major sex scene. Some audio gags were obviously dubbed in later to try and make it funnier.

PHOENIX (Monarch, 95) P/D/S Troy Cook, P/S Jimmy Lifton, P Dan Bates

After a terrorist massacre at a space station (repeated several times to fill up time) a cold corporate leader (whispering Billy Drago) sends a small team on a spaceship commanded by the hated, intense Brad Dourif to investigate. They discover a conspiracy. Most of the time is boring shootouts in a factory with mixed flashbacks, flashforwards and nightmares. Stephen Nichols stars with Denice Duff, Betsy Soo and William Sanderson as the renegade leader of the "artificials."

THE WHISPERING (A-Pix, 93) P/D/S Gregory Gieras, P/S

Leslie Danon, P Stuart Hanna

A balding Leif Garrett (recently a guest host on 8 Track Flashback) is a motorcycle riding ex police detective atheist working as an insurance investigator. He starts dating a cute young friend (Leslie Danon) of a guy who died. Leif has a sex scene with another girlfriend (who later kills herself), has nightmares and is hypnotized. Characters talk about faith and their miserable lives (near Christmas time). The rampant suicides, drug ODs and alcoholism in this dreary movie must be caused by the pale floating androgynous female demon (Tracy Abbott).

T FORCE (Republic, 94) D Mark Rosman, S Steve Kallaugher, Mitch Marcus, Randall Fraser, P Pierre David

A rookie L. A. cop (Jason Gedrick) is shot and is partially possessed by a deceased, motorcycle riding, ginseng eating, kickboxer family man cop (Gary Hudson). Somewhere inbetween the many confused slo-mo flashbacks, he's blamed for the murder of a stripper. Despite the supernatural angle there are no FX. All the police officials are corrupt killers. With Cyndi Pass (partner), Kim Delaney (wife of ginseng cop), Dennis Lipscomb, Lyman Ward and Aki Aleong. Rosman also made HOUSE ON SORORITY ROW (83).

SECRET AGENT 00 SOUL (Xenon, 90) P/D/S Julius LeFlore, S/act Amanda LeFlore

Billy Dee Williams (who narrates) is a former spy (barely) working as a P.I. dressed like Sherlock Holmes out of an office above an L.A. soul food restaurant. He hires his huge dumb son (Jaime

Caroriche, who appears in drag and lets out killer farts) and his secretary (LeFlore with a Brit accent) turns out to be his daughter. At one point it becomes a haunted house comedy complete with rapping mummies. With Tiny Lister Jr., Marjean Holden (in one scene) and an imitation Michael Jackson song. Mel Welles was production manager for the silly (PG rated?) movie.

SOLAR FORCE (Hallmark, 94) D Boaz Davidson, S Terrence Pare, P Danny Learner

(LUNAR COP) In this ROAD WARRIOR clone, a captain (Michael Pare) on a moon colony is sent to Earth on a motorcycle where peaceful vegetarians with lots of nice kids are terrorized by bikers led by the filthy, long haired Billy Drago. The hero saves and falls for a woman (Walker Brandt) and a big cyborg (Robin Smith) is sent to destroy the whole community. The people on horses vs. bikers are especially boring and I don't know why it's rated R. Filmed in Namibia.

CRY OF THE VAMPIRE (Salt Lake City, 94) P/D/S Ron Bonk

The suicidal Sam (Matthew Jason Walsh from MIDNIGHT 2 with a ponytail) drives around and roams a vacant city looking for his girlfriend. It's a LAST MAN ON EARTH copy with a scene copied from THE LEOPARD MAN. Walsh doesn't say much but the two female characters both have long speeches. With flashbacks, slo-mo solarized b/w nightmares and a synth score. The sound and makeup FX are both poor.

NORTHERN EUROPE

THE KINGDOM (Evergreen) D/S Lars Von Trier, S Tomas Gislsson

The director of ZENTROPA made this slow moving but fascinating (and funny) 4 episode Danish TV production (running 265 mins. and subtitled). The ghost of a little girl haunts a huge old hospital (the Kingdom) and an older lady psychic (Kirsten Rolffes) keeps checking in as a patient to

investigate. Subplots involve affairs, a secret society, a sleep lab, liver transplants, voodoo, a decapitation, an exorcism, cannibals and a mystery pregnancy. An egotistical Dane-hating Swedish neurosurgeon (Ernst Hugo Jaregard) and a young doctor (Saren Pilmark) who lives in the basement and runs black market operations are some of the many characters. Two dishwashers (who seem to have Down's syndrome) act as a Greek chorus and Udu Kier appears in important flashbacks.

MUTE WITNESS (Col., 94) P/D/S Anthony Waller, P Alexander Buchanan, Norbert Soentgen

The trailer we saw in a theatre for this excellent suspenseful thriller didn't do it justice at all. Billy (Marina Sudina), a mute American FX technician working on a slasher movie in Moscow is locked in the studio one night and sees some Russian crew members making a Mafia backed porno/snuff movie. Her life is in peril but much more is going on here, dealing with multiple communication problems, who to trust in a new "Democracy," and real vs. reel (parts are like the movie FX). The setting must have been inspired by an actual bad movie produced in Russia by Roger Corman (or maybe Harry Alan Towers). The young, inexperienced director character (Evan Richards) seems pretty accurate. Fay Ripley is Billy's concerned sister, Oleg Jankowakij is a policeman and an unbilled Alec Guinness has a small but important role (incredibly his scenes were filmed in 1985!). With some excellent dramatic zooms, a nightmare and Sudina naked more than once. The U.K./German/Russian production was filmed at the actual historic old Mosfilm Studio and at other locations. The first time British director was hired to make AN AMERICAN WEREWOLF IN PARIS after this.

THE JUNIPER TREE (Rhino, 89) P/D/S/ed Nietzchka Keene

This is only the second movie I've seen from Iceland. It's based on tales from the Brothers Grimm and stars Iceland's most famous person - Bjork (Guomundsdottir), then with the Sugarcubes. After her mother is burned as a witch, she and her older sister roam the bleak landscape until they're taken in by a man and his little son who live in a stone cabin by the ocean. Bjork has visions of her mute mom, now with a large black hole in her chest and the boy thinks the sister is a dangerous witch. The slow, serious, moody b/w movie (in English) has many poems, prayers, spells and stories. Not what you'd expect from Rhino.

PETER O'TOOLE

RAINBOW THIEF (Warner, 90) D Alejandro Jodorowsky, S/acts Berta Dominguez, P Vincent Winter

O'Toole is an eccentric Prince who walks away from his inheritance and lives (Phantom Of The Opera style) in sewers. Omar Sharif is his servant, a thief. Christopher Lee has some great scenes as the equally eccentric rich uncle Rudolph who prefers his dalmations to people, dances, sings (in French) and dies in a bed full of hookers (!) It was an attempt by Jodorowsky to make a more conventional feature after the success of SANTA SANGRE. It has many typical Jodorowsky touches including beautiful circus pipe music, period (1920s) detail, a midget, a giant and a gypsy in drag. Parts of the British production were shot in Gdansk, Poland. Two different versions reportedly exist. The stars of course, were both in DR. ZHIVAGO.

WINGS OF FAME (Par., 90) D/S Otaker Votocek, S Herman Koch, P Laurens Geels, Dick Maas

In 1966, famous actor Cesar Valantin (O'Toole) is taken by row boat to a huge beautiful old hotel on an island where time stands still. Everybody

there is famous (and dead), including Einstein and Hemingway. As public interest in a person fades they're given smaller and smaller rooms and eventually are thrown out after a trial. Valantin has to share a room with the writer (Colin Firth) who killed him (for good reason). This very cosmic and funny look at the absurdities of fame has the feeling and look of THE PRISONER TV series and O'Toole is great in it. With Marie Trintignant, Andrea Ferreol and Robert Stephens. It's a U.S./UK/German co-production filmed in France, Belgium and Holland.

ARGENTINA

LOVE AFTER DEATH (SW, 68) D Claudio Del Mar, S Antonio Velazquez, P Chris Abrams

(UNSATISFIED LOVE) Meek young and rich Mr. Montel (Guillermo De Kordova) is buried alive by his scheming blonde wife (Carmen O'Neal) and her criminal doctor lover. Montel digs his way out (where is the coffin?) and changes clothes several times (cool suits!). He (or his double) spends time as a voyeur and tries to become a rapist. This laughable, senseless b/w movie has funny exaggerated music (including some Theremin), Leone style close ups, a cosmic ending and very bad dubbing. A naked woman poses while an older lesbian watches and an exotic dancer turns out to be a guy. These and other scenes weren't hot enough for the American distributor (Abrams) who added a lesbian scene featuring future porn star Jennifer Welles.

FUEGO (Alpha Blue, 68) P/D/S/act Amanda Bo

Insatiable rich Miss Laura (Isabel Sarli) agrees to marry Carlos (middle aged Bo with a broken nose) but she continues to lure strangers to have sex with her and spends too much time with her obsessed, groveling older lesbian maid Andrea. When Carlos forgives her she begs him to "Kill Me Darling!, Murder Me Please!" A trip to NYC to see a specialist doesn't help and it all ends tragically. The sex scenes are no big deal but Sarli's breasts are and she shows them a lot (often in the beautiful countryside). She bathes, showers, writhes in bed, rolls around in the sand, rubs snow on herself and walks around town in just a fur coat. The outrageous dialog, the frequently heard title song and the soap opera acting style of the stars make FUEGO a surefire cult item (it's a favorite of John Waters). Bo (sort of a combination of Russ Meyer and Hugo Haas) and Sarli made nearly 30 (!) movies together starting in 57. This was their 17th and was a hit (dubbed) in American "art" theatres (I saw it at the Westwood in Lakewood).

RECENT

ORIGINAL SINS (SW, 94) P/D/S/ed Howard Berger, Matthew M. Howe

Three Catholic girls see a vision of Christ (or is it an alien?) in a field, pass out and wake up knocked up. They all start wearing sack clothes, have sex with a long haired guy who drops by their house, then crucify him, drink his blood (and eat his hand). This long (108 mins.), unclassifiable twisted movie includes lots of nudity, rape, incest, suicide, puke and guts, but actually gets pretty funny after a while. In fact it gets so silly that there's a cliche pitchfork and horns devil. It also features a punk trio (one member has a PSYCHOTRONIC T shirt on) and at one point becomes an animated puppet movie (!) - like in NIGHT TRAIN TO TERROR. The color fades away frequently (I'm not sure if it's an intended effect of a bad tape). Cherry Clifford stars. SHATTER DEAD (PV #18), whose director Scooter McCrea appears here and ORIGINAL SINS are the only Frank Henenlotter Sexy Shocker releases made in this decade.



Isabel Sarli is FUEGO

THE KILLING OF BOBBY GREENE (94) P/D/S/edit/star Mick McCleery

A high school student (McCleery) convinces four friends (2 are girls) to help him kidnap the son of the man who he blames for the suicide of his father. They all wear clown masks while they hide the boy in an underwater cave. A cop investigates, things go wrong and the increasingly deranged star beats up or kills a bunch of people until he's finally gunned down. The do-it-all movie has some impressive camera shots and way too much dialog. McCleery also starred in ADDICTED TO MURDER (reviewed last issue). 210 Cherry Ave., Voorhees, NJ 08043.

DEEPLY DISTURBED (Loonic, 95) P/D/S/star/music Lory Michael Ringuette

Mr. Wilson (Ringuette who runs Loonic Video and has acted in other features) plays a dumpy cartoon watching doll head (!?) salesman in a brown suit who talks to himself and had apparently already killed and buried his mother, wife, and some other women in the woods. He kidnaps a woman (Paula Matlin), rapes her in his cheap motel room and leaves her handcuffed to a bed. Meanwhile Detectives Garcia and Wang investigate and eventually capture the wrong guy. They also question the owner of the real (sadly now closed) Famous Cult Videos store in Berkeley. It's no HENRY, but some of the simple instrumental rock music is good. (501) 526-5681 for info.

SGT. KABUKIMAN N.Y.P.D. (Troma, 90) P/D/S Lloyd Kaufman, P/D Michael Hertz, S Andrew Osborne, Jeffrey W. Sasse

A New York cop (Rick Gianasi, who narrates) is possessed by a Japanese spirit. He becomes a confused costumed hero with a painted face. The granddaughter (Susan Byun) of the worm eating Kabuki actor who passed on the spirit has to teach and train him how to use his powers (at one point he transforms into a clown). The main corporate villain becomes a dragon at the end and Brick Bronsky (CLASS OF NUKE EM HIGH sequels) plays a street tough. Giassi is very good, it looks expensive (for Troma), has lots of location work (including Hoboken) and some gags are funny but the light comic tone doesn't work well with Troma's idea of black comedy (gore, machine gun massacres, gang rape...). The much publicized movie (executive produced by Japanese) finally opened (this year) at the Film Forum and was reviewed favorably in the NY Times (!) with no mention of it's long shelf life.

VICIOUS KISS (96) D/S Donald Farmer, P Lynn King

A relentless, laughing, rich blonde psycho killer widow (Monique Parent) notices that an artist (Danny Fendley, star of all of Farmer's recent ridiculous projects) is a double for her late husband, so she buys all his art, drugs him, rapes him, keeps him captive, then lets him go but tries to have him framed for a murder. His understanding girlfriend (Margaux Hemingway, in probably her last role) says things like "Something Is Wrong Here!" and "Oh God, I Don't Know What's Going On!" Parent does a lot of acting (and isn't bad) and has two featured sex scenes. With flashbacks, a nightmare and many explosions. J. J. North and Ghett Chasun have small roles. It was made in Atlanta. 23 Big Spring Circle, Cooksville, TN, 38501 for info.

THE SUBSTITUTE (Live, 96) D Robert Mandel, S Roy Frumkes, Alan Ormsby, Rocco Simonelli, P Morre Eisenman, Jim Steele

A Nam vet mercenary (Tom Berenger, who is very good) poses as a Miami teacher to avenge the beating of his teacher wife (Diane Venora from WOLFEN), gets through to some of the multi-ethnic students (some are real gang members) and ends up uncovering a major drug operation. It's sort of an action BLACKBOARD JUNGLE with a battle in the library and a major shootout in the school and some good plot twists. With Ernie Hudson as the principle, William Forsythe and Richard Brooks (in a real comedown role after his LAW AND ORDER days) as members of the mercenary team and Cliff DeYoung as a drug dealer who farts. It was filmed (by Bruce Surtees) partially in an actual crumbling Miami school and has a rap music soundtrack. Some of you will be familiar with writers Frumkes and Ormsby. The director made FX.

NAKED SOULS (Warnervision, 95) P/D Lydon Chubbuck, S Frank Dietz, P Ivana Chubbuck

Ed, a very young brilliant scientist (Brian Krause from SLEEPWALKERS), is tricked by a rich, famous, crippled, dying scientist (David Warner) into switching bodies (using voodoo smoke). The problem is that Ed had tapped into the brain of a dead serial killer and the possessed young body starts killing. The minimal plot is frequently interrupted by slo mo b/w stalking serial killer POV flashbacks and nightmares. These voyeuristic (STRANGE DAYS inspired?) scenes linger on beautiful (usually naked) women being surprised then killed. Top billed Pam Anderson (as Ed's artist fiance) is featured in a slo mo fireside fuck scene. Also with Dean Stockwell (in probably his worst movie) as a professor, Clayton Rohner and Seana Ryan as the main naked flashback victim. The music is imitation Robert Fripp.

TREACHEROUS PLANET (94) D/S/act David Mumford

Blonde Bambi (Vicki Weathersby) is knocked out, tied up and kidnapped by two maniacs (one is disguised as a nun). Her blonde mother (Sue Rock, who does local Chevy Pick Up TV ads) is a lesbian with an S+M girlfriend. In a flashback she whips her daughter's bare ass. A team of cops (one drinks rubbing alcohol) investigate and a hostage investigator (Mumford, who has made Christian movies!) shows up. Everybody is crazy in this odd comedy, made with a Betacam and 16 mm. The overacting stars have strong accents. 15

Saddlebrook, Houston, TX, 77024.

PAYBACK (Vidmark, 94) D Anthony Hickox, P/S Sam Bernard, P Nathan Zahavi

In a movie that copies Hugo Haas' PICKUP (characters) and the remake of THE POSTMAN ALWAYS RINGS TWICE (sex scene), an ex-con (C. Thomas Howell with a droopy mustache) stays with a couple at their remote oceanside cafe planning to kill the now blind former sadistic prison guard owner (Marshall Bell), and locate a treasure. Meanwhile, he's seduced by the waitress wife (Joan Severance) and in the best scene, they go at it naked on top of a car. Howell is also shown totally naked and filthy in solitary confinement. A deputy sheriff and a black x con cause problems as the ludicrous plot twists add up. The funniest scene has Howell as a cartoonish "punk" look hold up man. This is the R version (an unrated one is available). Also with R. G. Armstrong as an old convict. The two leads were also in DANGEROUS INDISCRETION (also 94).



Rick Gianasi is SGT. KABUKIMAN N.Y.P.D. with co-star Susan Byun

Euro...

THE SEA SERPENT (Lightning, 84) D Gregory Greens, S Gordon A. Osborne, P Jose Frade

This Spanish bug eyed GIANT CLAW type monster movie was a lot better than I expected thanks to the actors. Timothy Bottoms stars as a ship captain blamed for an accident. He teams up with an American tourist (Taryn Power) who also saw the serpent and was declared insane, a cranky professor (Ray Milland, much more animated than in most of his latter day roles), and eventually his rival (Jared Martin) to search for the unimpressive man eating creature. It's all because of a stray U.S. bomb (note Reagan picture). Other characters are played by Gerard Tichy, Jack Taylor, Leon Klimovsky and Victor Israel. With imitation JAWS music and models of a train, boats and helicopters.

JOY HOUSE (Monterey, 64) D/S Rene Clement, S Pascal Jardin, Charles Williams, P Jacques Bar

(LES FELINS) Here's a pretty great lesser known b/w Jane Fonda movie (filmed in English). In NYC, some killers (one is Sorrell Booke) are told to bring back the head of the guy (Alain Delon) that has been messing with a gangster's wife. They try to drown him on the French Riviera but he escapes and becomes the driver for an eccentric (crazy?) rich widow (Lola Albright) who seems to talk to a dead person and her charming cousin (Fonda). The leads look great of course and the many plot twists lead to a memorable ending. The music is by Lalo Schifrin. MGM opened it in Cincinnati. Albright (from Akron) next showed up in *LORD LOVE A DUCK*.

MORE SEQUELS

TREMORS 2: AFTERSHOCK (MCA, 95) D/S S. S. Wilson, S Brent Maddox, P Nancy Roberts, Christopher deFaria

Fred Ward (fine as usual) returns in an OK, stripped down, humorous direct to tape PG-13 sequel to the fun *TREMORS* (90) and reluctantly goes to a Mexican desert oil field to shoot more killer "graboids" (various sized ugly earthworms) from a pickup truck. A young fan (Christopher Garten) of his previous exploits helps out and Michael Gross returns as a survivalist blowing up monsters from his heavy duty truck. Helen Shaver (from the *POLTERGEIST* TV series) is a research scientist who stays out of action most of the time and the Mexican characters all are chomped to death. Some of the above ground creatures are *JURASSIC PARK* style computer animated. The music is by Jay Ferguson. Original director Ron Underwood was executive producer.

WITCHCRAFT: SALEM'S GHOST (A-Pix, 92) D/S Joseph John Barmettler Jr., P Michael Feifer

Sonny (Lee Grobel), a young local history professor and his wife Maryanne (Kim Kopf) buy an empty mansion in Salem where a tattooed, long haired warlock had been entombed 300 years earlier. Most of the movie is nightmare and (R rated) sex scenes with *EXORCIST* and *AMITYVILLE* stuff going on. The evil slinking red light seems to be copied from Al Adamson's *NURSE SHERRI*. With a cartoonish dumb blonde neighbor, decapitation, masturbation, morphing, a possessed plumber and an Irish priest. It's better than most entries in this awful "series" (it would be #8) but is totally unrelated (and was made before several earlier entries).



BACKLASH - OBLIVION 2 (Full Moon, 95) D Sam Irvin, S Peter David, P Vlad, Dana Paunescu

Richard Joseph Paul returns as the sheriff of a futuristic western town in a nearly plotless sequel with dumb gags and slapstick fights. There's an (offscreen) castration because a map is tattooed on some guy's dick (ha ha). The villains are Andrew Divoff (the lizard face alien brother of the guy in the first movie), Musetta Vander with her whip and Irwin Keyes. Maxwell Caulfield is a cliché Brit bounty hunter that briefly morphs into a bull head alien. The rest are all the same as before: Jackie Swanson, Julie Newmar, George Takei, Carel Struycken, Meg Foster, Jimmie Skaggs and Isaac Hayes. The only animation this time is a giant turtle that does nothing. The score is by Pino Donaggio. The PG 13 Full Moon feature was shot in Romania.

NIGHT SIEGE - PROJECT SHADOWCHASER 2 (New Line, 94)

P/D John Eyers, S Nick Davis, P Gregory Vanger, Geoff Griffith (ARMED AND DEADLY) Mead (Bryn Genesse) is a recently fired alcoholic janitor who becomes the hero (just like janitor Michael Dudikoff did in *VIRTUAL ASSASSIN*) when the big, wise cracking blonde cyborg leader (Frank Zagarino) of a terrorist group takes over a secret government neutron bomb installation (just like Brion James did in *VIRTUAL ASSASSIN!*). Mead protects a worker (Beth Toussant in the role Suki Kaiser had in *VIRTUAL ASSASSIN!* - except she has a kid in peril too). This movie has boring slo-mo machine gunning and bare chest kickboxing and shows that the U.S. government is very bad but the local sheriff department is good. The same director made all 3 in this series (all filmed in Canada), all with lunkhead Zagarino. *VIRTUAL ASSASSIN* (also made in Canada and reviewed last issue) is a lot better.

SOMETIMES THEY COME BACK AGAIN (Vidmark, 95) D/S Adam Grossman, S Guy Reidel, P Michael Meltzer

In a rambling sequel to a forgettable 91 TV movie (which was based on a Stephen King short story), a shrink (Michael Gross) returns to his small hometown and eventually has to battle 3 phantom teens (actually demons who had killed off most of his family over the past 30 years). The main demon (Alexis Arquette) has his glowing eyes on Gross' daughter (cute Hilary Swank, formally *THE NEXT KARATE KID*). Arquette was great in *JACK BE NIMBLE* but his acting is out of control here and he has to deliver Freddy Krueger type wisecracks. There is one outstanding nightmare scene featuring Swank in bed with demon faced Arquette who has a white snake/tail wrapped around her. Obviously doomed characters who are wise to the supernatural perils include a priest, a psychic girl and a slow witted young gardener. With frequent flashbacks, death by spinning Tarot cards and several scenes at Bronson Canyon.

BEASTMASTER III - THE EYE OF BRAXUS (MCA, 95) D Gabrille Beaumont, P/S David Wise, P Lisa M. Cochran

This is like the original 82 *BEASTMASTER* (the first sequel was a modern day comedy) or an episode of the *HERCULES* TV show. Dar (Marc Singer) teams with Seth (Tony Todd in the John Amos role), to rescue his young king brother from the ancient Lord Agarn (the busy David Warner) who stays young by sacrificing prisoners. Agarn says "The Shroud of Agony will rip the answer from your brain!" Lesley-Anne Down is beautiful and charming as a good witch (who loves Seth) and Sandra Hess is a blonde warrior. With Dar's usual helpful animals, primitive white natives and a man in a lizard suit monster. The music is by Jan Hammer. Beaumont directed many episodes of *STAR TREK TNG*.

CANADA

SCREAMERS (Columbia, 95) D Christian Duguay, S Dan O'Bannon, Miguel Tejada-Flores, P Tom Berry, Franco Battista Small mechanical underground creatures attack desperate people on a bleak desolate mining planet during a civil war. The screaming, fast moving creatures cut off human body parts with rotary saws. They evolve into shapeshifters, become seemingly helpless children (who have to be shot or blown up) and eventually adults (like in Carpenter's THE THING). This adaptation of Philip K. Dick's short story Second Variety is one of the best sci fi movies I've seen in years and it was a nice to see it in a (nearly empty) NYC theatre after a deadly lack of publicity and mediocre reviews. Peter Weller stars with Andy Lauer, Roy Dupuis and Jennifer Rubin. The U.S./Canadian/Japanese production was filmed around Montreal and in Nova Scotia. Duguay also made the SCANNERS sequels

THE SURGEON (A-Pix, 94) D Carl Schenkel, S Patrick Sirillo, P Alan Beattie, Willi Baer

A brilliant but insane long haired former doctor (Sean Haberie) uses a huge syringe to extract pituitary fluid from hospital patients (who mutate and die painful deaths) to heal and strengthen himself. A doctor (star Isabel Glasser, who is very good) eventually teams up with a student doctor (James Remar) to catch the killer. This serious horror movie has a real edge to it and very intense music. It also has an excellent b/w flashback, a nightmare, blood and Glaser and Pare in a surprising full nude swim scene. With Peter Boyle (police Lt.), Charles Dance (head of hospital), Beverly Todd (nurse) and Malcolm McDowell (don't be fooled by his top billing). This was made in Vancouver. Schenkel also made KNIGHT MOVES (PV #20).

ELEKTRA (New Horizons, 95) P/D Julian Grant, S Lou Aguilar, P Helder Goncalves

Billy (Joe Tab), is a long haired young, superstrong, Watertown, NY kickboxing chemist who resembles the singer of the Red Hot Chili Peppers (on downers). Roach, a crippled bad guy, sends two fighting women in black S+M gear (later disguised as cheerleaders) after Billy because there's a serum in his blood that can cure. Then Roach kidnaps Billy's stepmother (Shannon Tweed) and "makes" her seduce her son (she always wanted to anyway). This ridiculous, cartoonish movie has slo-mo fights, some bloody FX, imitation Cramps songs, and Tweed topless (briefly). It's so bad that I'm wondering again if Jerry Warren is still alive and working under various pseudonyms. A sequel is promised.

COMPS

BALLYHOO: THE HOLLYWOOD SIDESHOW (96) D Peter Jones

This interesting hour tries to deal with way too much (basically the entire history of movie development, gimmicks and exploitation going back to the pre-film Barnum), but is filled with great clips and celeb interviews (David F. Friedman and John Waters are the best). With some early 30s color (one clip features Anna May Wong), Kroger Babb (his wife Mildred is interviewed), drive-ins, MOM AND DAD, 3-D and Cinemascope. Frankie Avalon is the host (he's not bad) and it's very G rated despite the adults only movies covered (even the word ass is bleeped). Watch for it on AMC cable in August. Also look for the documentary THE MAN WHO DREW BUG EYED MONSTERS on PBS.

NUDES, NUDISTS AND NUDISM Vol. 1 (SW) Here's a 2 hour comp (part color) made of revealing shorts (some with instrumental rock music

added), trailers (GOLDILOCKS AND THE THREE BARES, NUDIST LIFE), scenes from other SW releases (GIRLS COME TOO) and even some naked acting outtakes (!). The longest scenes (already on other SW comps) are from CENSORED and THE RAW ONES. NUDISTS PATROL is a short with 2 women and 4 male nudists on some rocky terrain who look like they're auditioning for a special naked ED SULLIVAN show as they make a human pyramid. Directors include H. G. Lewis, Doris Wishman and Barry Mahon who all came up with countless clever ways to get models (or actual nudists) to move and flop around or bend over whenever possible. It's beyond belief and yes, there is a vol. 2.

SVENGOOLIE

Chicago's original Svengoolie (Jerry G. Bishop) was only on from 1970 to 73 when he was briefly replaced by The Ghoul (who was then in syndication). Sven was like a joking hippy zombie in stripped pants with a Lugosi accent. He plays the piano and sings, talks to Durwood (a ventriloquist dummy ghoul) or a talking skull, rubber chickens are thrown around and Link Wray's "Rumble" is frequently heard. I enjoyed this tape (one of a series) a lot but I was really surprised to hear that the sound FX are the same ones that were (and are still!) used on Cleveland's Big Chuck show (since 66). It includes all the breaks (no movie segments) of two shows with guests Gabe Kaplan and Jay (DENNIS THE MENACE) North. The picture quality is beyond excellent. Write to Rick Thomas (a video engineer) at 2304 E. Holiday Ct., Lansing, IL 60438.



Frankie Avalon hosts BALLYHOO

NUDIE CUTIES 100 (SW) The by far best and most elaborate (b/w) shorts here are by (uncredited) Harrison Marks (PV # 15), who really knew how to pose beautiful (British) nudes. Pamela Green is a spellcasting and stripping witch, 2 shorts have frightened women walking all over haunted houses (filmed like silent horror classics), a woman tries on a cape in a skylight attic room (the set was also in PEEPING TOM!), and another is thrown in a dungeon. An exotic dancer fighting off and being carried around by a gorilla was once a popular club act (Yvonne DeCarlo

even appeared in one). 4 similar shorts are here (one has the Frankenstein monster and another has a demon). An amazing 40s short has 4 women stripping, swimming and posing naked. A swami magically puts swim suits on them but they get angry and take them off. An excellent 50s seasonal short has 4 women trying on nighties brought by Santa. Also with various other shorts and THE RAW ONES (out of place here and also on several SW comps). Most of the music was added by SW.

GRINDHOUSE FOLLIES FRONT ROW SPECIAL #1 (SW) The main attractions here are 4 early 50s 3-D dance shorts. One has a women in chains and a guy with a whip. In another a woman is literally thrown at the camera. MADONNA AND HER BUBBLES might make you think of ROBOT MONSTER! A 3-D segment from VIRGIN IN HOLLYWOOD (the reissue of HOLLYWOOD CONFIDENTIAL - PV#19) has a woman blowing smoke at the camera. Also with 2-D shorts of various women stripping down to their pasties, Tempest Storm in the color STRIPEASE REVIEW (also with Lili St. Cyr), in THE BIG BUST OUT and having her chest cast in plaster for the press. The best is a sound short (from the 40s ?) with two blondes taking it all off on a couch, drying with towels then throwing pies (?).

TALES FROM JOHNNY LEGEND

After an intro from Ed (TEXAS CHAINSAW) Neal, we see J. Legend and Q. Tarantino promoting SPIDER BABY on the JOHN STEWART SHOW, "Pencil Neck Geek" on NORTHERN EXPOSURE, the uncut version of the Ramones "Substitute" video (by Tom Rainone), Johnny freaking out many years ago

in POT, PARENTS AND POLICE and recently as a corpse in CHILDREN OF THE CORN 3. Johnny reviews psycho Santa movies on TV, there's some televised wrestling manager nonsense, wrestling women and even Titus Moody. None of this was on any previous Legend comps. \$23 to Legend at 647 Orange Grove Ave., San Fernando, CA 91340.

DOCS.

SYNTHETIC PLEASURES (95)
D Iara Lee, P George Gund

III

This interesting Mondo type movie (which would probably be rated PG-13) takes a look at controlled environments (indoor golf, fishing, skiing and surfing in Japan), virtual reality, cybersex, the Web, raves, smart drugs, body piercing, plastic surgery, Cryonics, robots, space stations and Las Vegas drive in weddings. There's lots of computer animation, some vintage sci fi clips and interviews with professors, writers and experts including the late Timothy Leary and Jeff "Skunk" Baxter (?). I'd like to know what's the difference between a rave and a 70s disco (or any 60s dance with a strobe light and a DJ playing loud music) and I'd like to take another look at this end of the century movie in 10, 20, 30... years from now (if we still have electricity) and see which of these things seem silly, dated and fadish and which seem ahead of their time. A catalog with a companion book, CD and other merchandise is available from 1120 5th Ave. #15A, NYC 10128.



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even wolf women. In b/w and color, Spanish and dubbed English.

CHILLER THEATRE '92 (E.I., 93) P/D/edit Michael L. Rasso, D/edit J. P. Fedele

I was expecting a serious fan type look at this convention but was surprised to see 2 long haired jokers hosting and making fun of everything (a good idea actually). Many of the brief interviews with actors, directors, dealers and customers are edited for comic effect and time is filled up with movie clips, trailers and some great videos (by the Cramps, Ben Vaughn and Gwar). The most entertaining guests are Bruce Campbell, Zacherle and Monique Gabrielle who steals the show making animal noises. Also with Linnea Quigley, Fred Olen Ray, Debbie Rochon, John Russo and others. Chiller Theatre conventions (now much bigger) still happen twice a year in Secaucus, N.J.

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BLOODY MOON

Uncut Jesus Franco! Deformed freak kills girls! (X)

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CAT IN THE BRAIN

A naked girl is ground up to feed hungry flesh-eating pigs! Uncut Fulci gore! (X)

CITY OF THE LIVING DEAD

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DEEP RED

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FACELESS

Uncut Jesus Franco! Pretty girls are mutilated! Telly Savalas stars! (X)

GRIM REAPER

Uncut Joe D'Amato fave features a cannibal eating a human fetus! Yum! (X)

GRIM REAPER 2

Uncut Joe D'Amato sequel! Gory! (X)

LET SLEEPING CORPSES LIE

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Jesus Franco's witchcraft torture and luscious lesbian seduction fun! (X)

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Uncut Franco sleaze! In Spanish only. (X)

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ROBERT GINTY

Interview by Steve Voce

Now 6' 2" Robert Ginty was born in Brooklyn in 1948. "I'm from New York, and still live part of the time in New York City. I came out here (L.A.) more just to do business, you know." From a NY Times article, "I had an uncle that was a Congressman, and the O'Dwyers, William and Paul were our cousins."

In the mid 60s, Ginty decided he wanted to be a drummer and left home at 16 to go on the road with a rock band and he played with many famous blues and rock artists. "I was in numerous bands including The King Bs and Baby Huey and The Babysitters. I played with Jimi Hendrix when he was Jimmy James (and The Flames). They had sequined jackets and conked hair. I was around when Chas Chandler of the Animals came to see him at the Cafe Wha. I played, sitting in, with Elvin Bishop, Al Kooper, Danny Kootch, David Clayton Thomas, Buddy Guy, Junior Wells and with Santana in San Francisco at the old Fillmore."

Ginty also went to Yale and majored in drama. "Back then I was fortunate enough to start working at a very early age, so I just continued my education to first hand experience, something I recommend far more than I do education. I worked in theater in Broadway shows back in New York, I grew up around music and art. It was a very heady time. Playing drums led me to being an actor. I had a rock trio called Ego. We were hired to play in a movie by John Avildsen called OKAY BILL. I was a musician in the picture, and he thought I had some talent as an actor and so I was more interested in being in the front rather than in the back, I was a drummer as a musician and I just started bouncing around. I had some lines and had to get a SAG card." OKAY BILL (filmed in 69) was first released (by the same company that gave us THE REBEL ROUSERS and THE HARD ROAD) in 71 (rated R) after the director had his first hit with JOE. Variety called it "a creative and inventive shoe string budget contemporary drama," and said it included "Dadaish cinematics, Fellini-like pageants of urban freaks and an unsynched collage soundtrack of Nixon speeches, poetry, and news reports." It concerns a suburban stockbroker with a Honda who goes to Fire Island with a Warhol type and his entourage and decides not to have an affair with a Viva type actress (Roz Kelly) after all.

Avildsen also made TURN ON TO LOVE in 69, followed by GUESS WHAT WE LEARNED IN SCHOOL TODAY? (for Cannon).

"Then I was in an independent movie with Ralph Meeker. It had a military theme. It was called something like Oct 20. I went to Drama school you know, studied with the Actor's Studio here in New York, and studied at the neighborhood playhouse, and studied at Yale, and just worked in the theatre constantly, there was a lot of summer stock in those days, and I did a couple of Broadway shows just to help friends, then I remember Rene Valente came to New York, she was a big casting woman in those days, who I still know, she works with Burt Reynolds' company now, and she got me started in all the cop shows. I came to California in 74. There used to be

POLICE STORY, POLICE WOMAN, there used to be all these shows on television in the mid seventies. And that segued into a television series BAA BAA BLACK SHEEP that ran for a couple of years and was very much a cult hit show still in syndication everywhere in the world." BAA BAA was a WWII Marine Corps show starring Robert Conrad as (the real) flying ace Maj. Pappy Boyington. The co-stars were James Whitmore Jr., Dirk Blocker, Ginty (as Lt. T. J. Wiley and John Larroquette.)

"And then I started doing movies, from there I met Hal Ashby and I was in things like BOUND FOR GLORY and COMING HOME. Hal Ashby was one of the most underrated of American filmmakers. He just never got the respect. He didn't live long enough, he passed away at a young age. I think if he would have lived, he'd be doing the kind of sensational work that Robert Altman is now doing, he was that kind of individual." BOUND (76) was David Carradine as Woodie Guthrie and COMING HOME was the famous multi Oscar nominated Nam vet film. Ginty played the best friend of Bruce Dern's character. "After that I opted to do another television series called PAPER CHASE." James Stephens and John Houseman (also star of the 73 movie of the same name) were the leads in the critically acclaimed serious series about law school students. Ginty was 4th billed as Thomas Craig Anderson. The ratings were considered low for CBS so repeats were shown on PBS (an unusual move). Years later new episodes were made for Showtime. Ginty married actress Francine Tucker, a PAPER CHASE regular.

"Then it was '79-'80 when I did the first of the action adventure pictures, THE EXTERMINATOR. And that was an enormous success, I spent most of the eighties doing action adventure films throughout the world. I used to pick the places I wanted to go, that's how I picked the movies. "THE EXTERMINATOR (80) was a strong (video versions are cut), gritty exploitation movie directed by James Glickenhaus with Stan Winston FX from Avco Embassy that grossed "more than \$35 million." It was a worldwide hit, spawned a sequel and imitations (THE EXTERMINATOR Pt. 2) and made Ginty internationally famous. Ginty starred as Johnny Eastland, an NYC Nam vet who uses flamethrowers (and an industrial meat grinder) to kill off the gangsters that had killed his friend (Steve James). Christopher George and Samantha Eggar co-starred. "Chris was a very, very nice man, you know it was a shocker that he passed away at such a young age, He was such a healthy guy and a wonderful guy with a

lot of years of experience. We had a very nice time together. He was a classy guy."

THE ALCHEMIST was produced in 80 by Charles Band and released in 85 as by "Alan Smithee." Ginty plays an ageless, cursed man who meets a reincarnation (Lucinda Dooling) of his wife. "There's a picture with a great title which should have worked better. I mean you can see once you begin going through these films, why I wanted to become a director because, I mean most of these pictures were just terribly directed, in terms of storytelling, and the scripts were pretty dismal. Alchemy, was a true, to an extent, phenomenon, throughout ancient history, and this story was going to play off that. I don't think it worked as a picture. But it was fun being an R movie, you kind of grew up as a kid watching them. Charlie (Band) came in and actually directed it. It started with another director who's still probably lost out there wandering around. But Charlie came in and of course he went on to an extraordinary career with his own company of producing worldwide horror movies. But there's an audience for those types of films and Charlie knows how to make them. He makes them better and better."

GOLD RAIDERS (81) was filmed in Thailand. Ginty later told the NY Post, "The government had overtaken the country when the filmmakers hired some military guys to fly a copter in the movie. I watched it go down. I thought it was part of the movie. In all, 9 people were killed. Fictional heroism is one thing, but this stuff is unbelievable." THE ACT (82) was directed by Sig (SUPERFLY) Shore. "THE ACT is actually great fun, that again, I think was unfortunately kind of misguided through direction. It was actually well written by a very good writer named Robert Lipsy who writes for the New York Times. He's a news correspondent. He wrote this story based on a true incident of the dirty tricks campaign of the Nixon administration, and the disappearance of Jimmy Hoffa and the robbery of the Pierre Hotel in New York. These are all very famous and truthful, real life incidents that have happened. That he incorporated into this script. It was actually quite charming. It was wonderful working with the great Eddie Albert, who's a wonderful dear friend and a great gentleman. You should go interview him sometime, he's a great storyteller." Pat Hingle and Jill St. John were also in it.

WARRIOR OF THE LOST WORLD and WHITE FIRE were both with Fred Williamson (PV #10). "Fred and I were great friends from basketball, we used to play on the same basketball team. And the Hammer was very protective of me, because I used to play basketball in school and I enjoy aggressive basketball and sometimes guys a lot bigger and stronger than me would come pounding down on me, but I always had Fred back there to take care of me, too. We were very good friends and we travel a lot together and these pictures were just coincidences that we wound up cast together. We had great times, WARRIOR we did in Rome, Fred and I were at the same hotel, we had a great time in Rome and three days later we were in Istanbul, Turkey doing WHITE FIRE. I hope we do another film together. He has a great sense of humor. He's a very funny man. Very intelligent man, and what I admire about him is he does literally everything. I mean I produce pictures

and I direct them and I act in them and I like going from one to another, but I mean Fred even cuts his own movies now, he does the whole thing. He's an extraordinarily talented man." WARRIOR, directed by David Worth, starred Ginty as The Rider, a Mad Max type and also featured Persis Khambatta and Donald Pleasence. Ginty is a diamond smuggler in WHITE FIRE who uses plastic surgery to make Belinda Mayne into a copy of his sister.

After acting in WHITE FIRE, Ginty told the NY Post, "We've got to get SAG representatives on the foreign sets. But no matter how much they pay me, I'll never go back there. Turkey is barely part of the 20th century." The article went on to tell how Turkish troops stormed the set, guns raised, to arrest the cast because the filmmakers couldn't read signs prohibiting photography. Then while shooting a scene in a yacht in the Black Sea, "our book was veering precariously close to the real prison from MIDNIGHT EXPRESS. Then all of a sudden a submarine surfaced. It turned out to be Russian. All these Soviet sailors appeared. I thought it was the end. Then they started waving and yelling for Warren Beatty. The Italian next to me said 'tell them you're Warren Beatty.' I did. They waved. It was crazed."

When WARRIOR OF THE LOST WORLD played on Mystery Science Theatre, Ginty was referred to as "The PAPER CHASE guy!"

He played a loner, warrior-type character several times. "I think it's interesting because those pictures were very popular but people have a tendency to forget that, like PAPER CHASE, for instance was an Emmy-nominated show in 79, I played the fast talking, most intelligent, articulate of the young law students at Harvard Law School. I did comedies like LOVERBOY, with Patrick Dempsey, MADHOUSE with John Larroquette and these were big studio comedy films but

they didn't perform up to the expectations of the studios. People go back and these pictures that I've done, playing the loner, the hero and all that, I don't know why I was cast...I mean I'm not in any way violent. I don't particularly like violence, it is a fact of life and it really is a part of dramas and Shakespeare so there's no reason denying it and saying it shouldn't be in movies. There's no movie I know that's as bloody and violent as any Shakespeare plays or productions. But they get boring after a while to tell you the truth. I wish I could have attracted better stories and better movies, that's why I started writing my own movies and directing them."

Cannon released THE EXTERMINATOR 2 with Ginty returning as Johnny Eastland with his flamethrower and an armored garbage truck. Mark Bunztman directed. Fans wondered if a 3rd EXTERMINATOR was planned. "Oh, numerous times. But Bunztman made such a mess of 2, why possibly even venture into 3? I mean 2 is exciting in the sense that it was the discovery of Mario Van Peebles. Mario and I are still friends to this day from it, but the film itself was most unsatisfactory. And it just didn't work from a directional point of view, from the script point of view. We tried to fix it but once the machine is rolling, it's hard to alter the process of it. But it was unfortunate because we're still great friends with Cannon and had EXTERMINATOR 2 performed, they would have made me the same deal they made Chuck Norris. I would've liked that deal, Chuck did very well but you know, your life just



THE EXTERMINATOR with Steve James

goes a different direction."

The short lived HAWAIIAN HEAT series starred Ginty and Jeff McCracken as Chicago cops who took undercover jobs in Honolulu. Mako and Tracy Scoggins co-starred. "It's a show that started the exact same time as MIAMI VICE, MIAMI VICE just took off so hot, so big, that the idea of another show in kind of a resort area with two cops I think got a little lost. We just didn't pull in the numbers, and we were fighting against, that's when DALLAS was the most popular show on television, and it'd just kind of eat us alive, you know, it couldn't compete against that type of programming. And we were a new show, and a very expensive show by being in Hawaii so I don't think the networks could hold on to us. But we did 13 episodes. I love the character, and I had such a great time. The network was very good to me, after that they gave me deals to write and produce and star in my own show, which we did a pilot for called HARDESTY HOUSE, a little Trivial Pursuit question there because it never made it on as a series. But I was the executive producer of it, wrote it, one of the writers on it, and I starred in it. It was about an ensemble show of lawyers but it came out at the same time that L.A. LAW came out, again I came in second place, nobody remembers, they only remember the guy who won the World Series, nobody remembers the guy who came in second, you know? But I just keep going back." In 85, Ginty re married. Lorna Patterson, a blonde actress who was on the PRIVATE BENJAMIN series (in the Goldie Hawn role), was his new wife. "I had two terrific wives, very dear friends, but I think the problems that come in people's lives naturally with all the traveling that I do, you know, I'm gone for months, months...years at times. I was out 8 months making a movie and it's difficult to hold on to romance, especially with actors."

MISSION KILL and CODENAME VENGEANCE were both directed by David Winters (THE LAST HORROR FILM). MISSION features Olivia D'Abo and Merete Van Kamp and CODENAME co-stars Shannon Tweed. "David and I have known each other for many, many years. David is a great survivor in this business. He still has his own companies and he's more into distribution and producing pictures, he doesn't direct much anymore, but David goes back to being a dancer in WEST SIDE STORY, not too many people know that." (He was also the choreographer of HULLABALOO!) "He was one of the first low budget independent filmmakers and we made movies and made a lot of money together, they were boom days, big scale action movies. We shot one in Mexico with Olivia D'Abo in it and other beautiful women, and it was a great story about a guy in a revolution. Cameron Mitchell, who I worked with in both of these pictures, I just loved and adored, and then when we were in Africa with Shannon Tweed and the others. They were huge scale motion pictures for low budget independent filmmaking and we had a ball. But David knew that enough was enough of what I called bruise movies, you know just standing there being the hero is not the most acting I wanted to do, and that I was always interested in directing. Filmmaking is storytelling and I think it's absolutely natural, along with most of the people in the studio, if they do in fact produce, act, you do the whole thing. There's not really one that's separate

from the other, they're different facets of the same canvas. They're all rewarding in their own way."

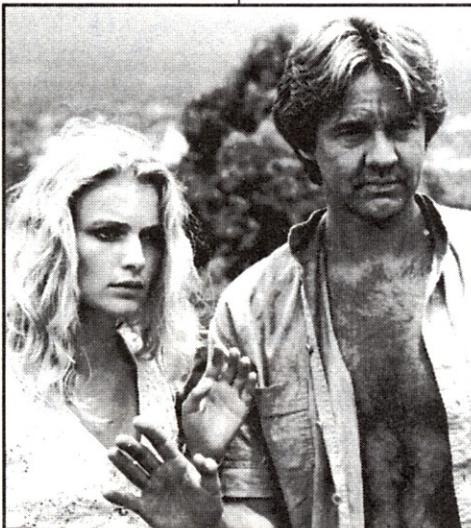
Ginty's first chance to direct was BOUNTY HUNTER, for David Winters' AIP video company. He also stars and avenges the death of a Nam vet Indian friend in Oklahoma. In Variety, Ginty explained, 'I don't want to be appearing in action pics until I'm 80.' "I loved it. I wrote the film and it's like your first baby or something. Flawed, certainly didn't cost much to make, but it was made with good heart and good intention. Unfortunately the cut, I think is what my problem is with David's company. David didn't cut it, some other people did. They were afraid to make a western film, and this was before DANCES WITH WOLVES with Kevin Costner came out, and the fact that I had Native American Indians in it who were true Native American Indians, not watered down, the leading lady, we found her the day before principal photography started and we shot in Tulsa, Oklahoma and tried to tell real stories about the Indian population in contemporary times with heroic characters. It was based on a true story actually, the picture performed very well, and we could have gone on and I think done more of them. I like that character, I like American, middle-American-type stories because they perform very well."

"And it was my first opportunity as a director. I brought a cameraman along, the man (Robert M. Baldwin) who did the

EXTERMINATOR movies with me, and I fell in love with directing. I actually did it to find out if I liked directing, more than anything else. It was exhausting, tiring and difficult, but it was wonderful. It was wonderful to work with the crew and actors and be in charge of the whole thing." Bo Hopkins played the sheriff. "Bo is the kind of guy I like big time. Bo is one of my dearest friends since I started in the business out here—when I first came out here—about 20 years ago, 1974, and we used to all play poker together. A whole bunch of us used to meet once a week and play poker and to get this movie made I really needed Bo. Bo really came and helped me out by being in this movie. Actors' careers go up and down and in and out, you just try to hold on and survive."

Ginty was now directing when

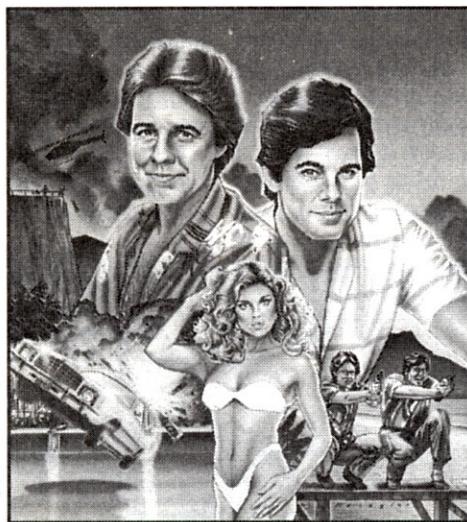
possible, still acting around the world and even appeared on FALCON CREST. COP TARGET was an Italian movie directed by Umberto Lenzi and co-starring Charles Napier. He was producer, director, screenwriter and actor for VIETNAM, TEXAS. "VIETNAM, TEXAS was really my leap into making what I thought was an important picture, although BOUNTY HUNTER could have been too, if it was handled differently, but that was an experience. The second one I did, based on that one is how you go from one film to another. And this picture was very exciting for me if you can imagine what happened with all the people who were in it that I cast, of course the Academy Award-winner, Dr. Haing S. Ngor, who starred in Oliver Stone's HEAVEN AND EARTH. Tamlyn Tomita, of course went on to Alan Parker's COME SEE THE PARADISE right after this one, based on this picture, she was just sensational and along with Kieu Chinh, of course who was in THE JOY LUCK CLUB which revitalized Asian filmmaking in this country. So the talent was extraordinary and Tim Thomerson was a wonderful leading man. This picture



MISSION KILL with Merete Van Kamp

talked about immigration, problems in America and it dealt with a Catholic priest and dealing with the fact that he had a child before he was a priest and he wanted to reclaim his daughter. To tell you the truth, when you start directing these movies, they become very close to your life. I'm an Irish Catholic and thought about the priesthood, the way Scorsese did, a long time when I was a young kid, so here I am playing a priest. It's the same thing, I have children and so my connection with children is very important and the picture went on for me and I was very fortunate."

"I won a lot of awards for this movie, I won Best Director at the Houston Film Festival, numerous film festivals to tell you the truth. And it really kind of established me as an independent filmmaker. So that people would start sending me projects to make or I would generate things on my own. And it's just pretty much what I did. People would bring me things like this martial arts picture *SHOOTFIGHTER*, which I then directed." *SHOOTFIGHTER* stars Bolo Yeung, Maryam D'Abo, Martin Kove and Edward Albert." Pat Allen is the credited director. But I'm not completely happy with the circumstances of this picture. For numerous reasons. That poster has my name on it but I've taken my name off the movie because they turned it into something else that wasn't the movie I had meant. But the producer is still a friend of mine. I thought it should be a much better movie. So, from that experience, I didn't want to go through that anymore, so I started writing and directing my own movies, like *WOMAN OF DESIRE*." (PV #20)



HAWAIIAN HEAT with Jeff McCracken and Tracy Scoggins

"*WOMAN OF DESIRE* is out now in your video stores. They released it regionally in this part of the country. It did very well overseas, but Bo Derek just wasn't a big enough name I guess to open up in L.A. and New York and things like that. They test market these pictures to see if there's a market for these pictures, but it was a wonderful experience. Probably one of my favorite experiences in pictures was working with Robert Mitchum who's a tremendous storyteller and certainly legendary guy, and I think everything you dream about him, about being a director is growing up to direct these guys who've worked with the greatest. I think he did this picture because he knew how much I loved and admired John Huston who was his favorite director. He had a lot of wonderful things to tell me about. I love him, I mean he's a great guy, we had a great time and he was very good in the movie and we hoped it would be a big comeback picture for us, and it didn't exactly turn out that way, but you know, I want the kind of career that John Huston has, in which I hope to get a body of work of like 60 films, that's why I admire Fred Olen Ray so much because of the body of work. One of the little novelty things I did with *WOMAN OF DESIRE*, is all the characters are named after film directors! And the audience wouldn't realize but Hill's in there, and Ashby and all kinds. I've gotten to a thing where my budgets have gotten kind of very big and the size of the movies gotten very big. This was shot in Cape Town, South Africa during the Cape de Rio yacht races, so we had yachts and boats and water and a lot of sex in it. There was a lot of difficulty in shooting this kind of movie. And it was a movie I

- 69 OKAY BILL/SWEET DREAMS
- 75 THE TURNING POINT OF JIM MALLORY (NBC)
- 76 BOUND FOR GLORY (MGM)
- TWO MINUTE WARNING (MCA)
- BAA BAA BLACK SHEEP (NBC series, to 78)
- 78 COMING HOME (MGM)
- PAPER CHASE (CBS series, to 79)
- 80 THE EXTERMINATOR (Nelson)
- 81 GOLD RAIDERS (Thailand) (Media)
- THE ALCHEMIST (Vestron)
- 82 THE SCARAB (Spain)
- THE ACT (Vestron)
- 83 I WANT TO LIVE (ABC)
- WARRIOR OF THE LOST WORLD (HBO) (Italy)
- WHITE FIRE (TWE) (Fr./UK/Turkey)
- 84 THE EXTERMINATOR II (MGM)
- HAWAIIAN HEAT (ABC series)
- 85 MISSION KILL (Media) S/act (Mexico)
- 86 THE RETALIATOR S/act (Israel)
- HARDESTY HOUSE (tv pilot) Ex. P/S/act
- 87 CODENAME VENGEANCE (AIP) S/act (S. Africa)
- PROGRAMMED TO KILL (Media)
- THREE KINDS OF HEAT (Warner) (UK)

- MANIA (Fr.)
- 88 OUT ON BAIL (TWE) (S. Africa)
- 89 BOUNTY HUNTER (AIP) D/S/star
- LOVERBOY (RCA)
- COP TARGET (Italy)
- On FALCON CREST
- 90 VIETNAM, TEXAS (Triumph) P/D/S/star
- MADHOUSE (Orion)
- THAT'S ACTION (AIP)
- THE BIG ONE: THE L.A. EARTHQUAKE (NBC)
- CHINA BEACH (ABC series, to 91) D episodes
- 91 HARLEY DAVIDSON AND THE MARLBORO MAN (MGM)
- LADY DRAGON (Indonesia) (IEI)
- LONELY HEARTS (Live)
- 92 MANIAC KILLER (VSOM)
- SHOOTFIGHTER (Vision) D
- 93 WOMAN OF DESIRE D/S
- TAKEN ALIVE (DKMC)
- DAY OF RECKONING (NBC) Ex P/co-S
- 95 HERE COME THE MUNSTERS (Fox) D

Recent TV directing credits: DREAM ON, NASH BRIDGES, CAMPUS COPS...

wrote and directed, because I wanted that experience as much as VIETNAM, TEXAS that I produced and directed, this I wrote and directed, BOUNTY HUNTER I acted and directed, I just try to mix it up to do different things. The reason I did a martial arts picture is just to experience shooting choreography and the different things, it's not a relationship picture, it's an action picture, it takes a certain other kind of style but then it's fun to go produce things. I have a good time."

"DAY OF RECKONING stars Fred Dryer. I wrote it with Stirling Silliphant and we shot it over in Bangkok, Thailand. I'm always going to exotic places. I'm kind of fascinated by travel and foreign locations, the more difficult the better sometimes. I've been to South America, so I'm always trying to find projects that will take me down there. I had the great fortune of being director on the television series CHINA BEACH which I always felt was the best film television series, ever. A lot of other television shows are very formula in their look and that includes your L.A. LAWs and things like that and what I keep hoping is that that type of program will come on again. As you know, most programs are really half hour sitcoms, but I'm ready and open and hoping to direct there too. I think directing is you just want to direct everywhere. I'll direct an opera if someone gave it to me, it's a challenge. Everything feeds the other."

"I enjoy acting every once in a while, in fact I might do it again shortly, to go back into acting, you know, I think you become a better actor from having the experience of being on the production side and directing side. It gives you more discipline, you understand your boundaries more, you're more helpful to the overall production and certainly to the director. And I just enjoy it. My hero, or my idol, as a filmmaker, individual, is John Huston. As you know John's whole life has been made up of acting and directing, writing. I've done some bullfighting as well, and raced some cars. I was in the Grand Prix in Cleveland and I enjoy very much the same kind of lifestyle. I enjoy my skiing, my traveling, I've done numerous pictures in Africa, I keep going back to Africa. I like living well. I think it's more important than struggling in California, I love living in Europe, I prefer living there, but if I made enough money, I'd probably move to Ireland. I used to spend every weekend either traveling with a football team, or I used to pitch batting practice for the San Francisco Giants, you'd see them over there back in the '80s and now I do a lot of tennis tournaments, golf tournaments. It's a great way to get your friends together because you never get to see each other. I mean everybody's working, everybody's traveling."

MANIAC KILLER was a Eurocine production with Ginty, Chuck Connors and Bo Swenson. It's about a sadist who kidnaps and tortures women. TAKEN ALIVE stars bodybuilder Franco Columbo, Ginty, Frank Stallone, William Smith and features Columbo's best friend Arnold Schwarzenegger. "You should talk to Franco, he's wonderful to talk to." For a while, Ginty also worked for Introvision International, a special effects company. "We did FEARLESS, we did UNDER SIEGE and THE FUGITIVE. The company goes back to

doing RAMBO 3. At Introvision I was a liaison coordinating things between the studio and the filmmaker. I directed making of shorts for them on ARMY OF DARKNESS, ROCKY 3, DRIVING MISS DAISY and FLIGHT OF THE INTRUDER."

"In New York, I like directing in the theatre, it's my home. It's socially more progressive, I would say than California. California is where the money is. I actually, just returned back to directing theatre. I was up at Yale University, my alma mater this summer, and I was given a fellowship, which would really deal with directing undergraduates and student plays and working with playwrights around the school. It was something I actually would've continued for a whole year, but I needed to direct another movie and that film's financing fell out, as it seems to be doing rapidly these days. So I couldn't think about going back there until I at least do one more film. So I'll direct another movie and hopefully go back. I enjoyed it a great deal. From there I went back to the Actor's Studio in New York where I used to be a member many years ago as an actor and part of the Director's Playwright Union. When I was there I was working on a play, they produced it there. It was a wonderful group, Harvey Keitel, Jane Champion was there, the Oscar award winning writer/director of THE PIANO and so it was a very exciting potential there and with that in mind, I got so excited I started my own acting company out here. We're taking plays that have been produced in England, on the West End, or Ireland, in the Abbey Theatre and never been seen here. So we're going to have stage readings."

"I received a Cable Ace award for directing episodes of DREAM ON and I've done episodes of NASH BRIDGES (starring Don Johnson and Cheech Marin) and CAMPUS COPS (on USA)." Ginty directed HERE COME THE MUNSTERS (95), a Fox TV movie co-produced by John Landis with Steve Johnson FX. It features Edward Herrmann as Fred Munster and Robert Morse as

Grandpa. Also with original TV show stars Yvonne DeCarlo, Pat Priest and Butch Patrick in small roles and Mary Woronov. "It was the highest rated movie on Fox. It played on Halloween. We're going to do a sequel this summer. I directed a new Disney theme park movie. It's 40 minutes, cost 25 million and stars Ellen DeGeneres and Jamie Lee Curtis. It's a RAIDERS type story with monsters and FX, filmed IMAX style to be shown on 200 x 70 foot screens. They're replacing all their old theme park movies (like CAPTAIN EO). I'm also going to direct HONEY I BLEW UP THE AUDIENCE for them. I still occasionally play drums at benefits with David Carradine, Gary Busey or at jam sessions. I played with John Lee Hooker when John Belushi and Dan Aykroyd had their club in NYC. If somebody gave me the right role, I'd jump at it, and do it with relish, but you know, this business is kind of like the restaurant business. If you think of the actor's pretty much the waiter okay, and the director's pretty much the chef and the owner's pretty much the producer, what job would you want? (laughs) I think it's better to own the place than work for somebody else."

PV



MISSION KILL with Cameron Mitchell

The INCREDIBLY STRANGE Filmworks

(The Home of Over 2,000 Weird Films on Videocassette)
Brand-New Factory-Boxed Pre-Recorded SP Videos NTSC

BLACKSNAKE! (1972) Now available for the very first time on video, Russ Meyer's *Blacksnake!* (aka *Slaves*). From the ad: "Harlot! No man - black or white escaped her island ...or her whip!" Meyer has avoided video release of this film for years because of the many painful memories: The cast partied too heavily and missed a lot of work, driving Meyer crazy! One bright spot was David Prowse (*Vampire Circus*) who played his role (a boogey-man) in workman-like fashion and earned Meyer's utmost respect. Leading lady Anouska Hempel had previously been in Hammer's *Scars of Dracula*. A Russ Meyer LASHOMANIA release. Letterboxed, 83 mins., Rated R. RM017V \$79.95

THE ASTRO-ZOMBIES (1968) John Carradine creates murderous zombies in his lab and Wendell Cory (*The File on Thelma Jordan*) is out to stop him. Sultry Tura Satana is an evil dragon lady who leads a group of foreign agents. Co-written by Wayne Rogers (*M*A*S*H*). Produced and directed by Ted V. Mikels, this is the authorized video release with a new prologue. AZ100W \$29.95

FASTER, PUSSYCAT! KILL! KILL! (1965) When 3 buxom go-go girls (Haji, Lori Williams, and Tura Satana) become fed up with the leering and lecherous come-ons of their male audience, they literally let go of themselves and go on a murderous and sadistic binge of vengeance against all men. An official Russ Meyer video release. RM001V \$79.95

INGA (1967) Marie Lijedahl (*Eugenie...*) is the virginal 17-year-old who comes to live with her free-thinking Aunt after her parents are killed in an accident. She becomes infatuated with her Aunt's younger lover and blossoms into womanhood. One of the top-grossing films of the decade. GM12 \$20.00

SPIDER BABY (1964) Johnny Legend presents the official video release, complete and uncut from director Jack Hill's original 35mm negative. Lon Chaney, Jr. leads an incredible family of inbred cannibals and also sings the catchy title tune. With Sid Haig, Mantan Moreland, and Carol Ohmart. PLUS: Johnny Legend hosts the *Spider Baby* Reunion featuring Sid Haig, Mary Mitchel, Beverly Washburn, and director Jack Hill. You won't find a better print anywhere! JH001V \$29.95

NOCTURNA, GRANDAUGHTER OF DRACULA (1979) A strange "disco-horror" hybrid featuring belly dancer Nia Bonet as the granddaughter of Dracula (John Carradine) and Yvonne De Carlo as "Jugulia." Plenty of T & A and music by Gloria Gaynor & Vicki Sue Robinson. ISE201 \$20.00

MAID IN SWEDEN (1979) Sweet innocence again comes of age in this uncredited remake of Joe Sarno's *Inga*, this time around in color. Starring the well-endowed Kristina Lindberg (as "Inga") and Monika Ekman. Filmed in Stockholm. ISE202 \$20.00

TED V. MIKELS - KING OF THE CASTLE Original Channel X version of *Incredibly Strange Film Show* which aired on the Discovery Channel. Jonathan Ross visits Mikel's Las Vegas home and interviews cult actress Tura Satana and "Castle Ladies" Sherry Vernon and Doreen Ross. CX-01 \$20.00

TEN VIOLENT WOMEN (1979) Ten adventurous young women decide to live life in the fast lane, which leads to an unforgettable stay in a women's correctional facility. This film begins as a light-

hearted actioner, but midway transforms into a brutal, gut-wrenching women-in-prison nasty that will leave even the most jaded fan of this bizarre genre gasping for breath! With Sherry Vernon and Doreen Ross as the abuse victims of warden Georgia Morgan (in an outstanding performance), and Ted Mikels as a drug lord who meets his death by spiked high-heel! It's definitely time for a sequel! 92363 \$20.00

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SHOTGUN WEDDING

By Rudolph Grey

"It's a fink world." - William Schallert as the preacher in SHOTGUN WEDDING.

SHOTGUN WEDDING, a curious (64 minute) melange of feuding hillbillies and carnival grifters, written by none other than Ed Wood and directed by Boris Petroff in 1962, has finally resurfaced, and will undoubtedly see video release in the near future. Actor Phillip Pine (MURDER BY CONTRACT, POT, PARENTS POLICE...) acquired the movie from General Films in the early 70s and it is now represented by Films Around The World in NYC. The movie saw a limited release in late 63 then disappeared. According to NY writer Don Fellman, Ed Wood told him that he had submitted a script for the popular TV series THE BEVERLY HILLBILLIES which was "rejected at the last minute." It's likely that Wood reworked that script into SHOTGUN WEDDING, which has all the hillbilly cliches but with some novel Ed Wood twists.

A proper synopsis would be too long and convoluted here but Wood put it succinctly in the pressbook: "SHOTGUN WEDDING is the story of Romeo and Juliet in Flaming Hillbilly color and filmed in the Ozark mountains of the United States. Like the time-honored story by William Shakespeare, the fathers of the two families have not spoken to each other in years, when they do speak, it is with shotguns." Despite Wood's hype, the movie was filmed, not in the Ozarks, but at the Superstition Mountain Studio in Phoenix, Arizona. While the ad campaign promised, in typical exploitation fashion, "The whole SHOCKING story of Child Brides in the Ozarks (It happens today - See how they LIVE! See how they LOVE! See them as they really are! Nothing like it ever before!) the movie is actually closer to Wood's description - "A light comedy concerning itself with the river folks and lots of pretty girls."

The girls, as Wood wrote, are "pert and delicious" Jenny Maxwell (BLUE HAWAII), "that gorgeous and talented girl," Valerie Allen (THE DEVIL'S BEDROOM, WHATEVER HAPPENED TO AUNT ALICE, and as Valerie French, THE 27th DAY) and "America's favorite redhead," Nan Peterson (THE HIDEOUS SUN DEMON and numerous TV shows from the late 50s, early 60s including THE TWILIGHT ZONE). Russian born producer/director Boris L. Petroff also directed RED SNOW (52), and as Brooke L. Peters, THE UNEARTHLY (57) and ANATOMY OF A PSYCHO (61). Petroff's wife, Jane Mann gets story credit, as she did on

THE UNEARTHLY.

For some unknown reason, Wood uses the pseudonym "Larry Lee." Wood listed SHOTGUN WEDDING among his credits in the Writer's Index, in his own resume, and it has been corroborated by numerous associates as his screenplay. Listen to the following dialogue: Moonshiner Silas Heller (Jack Searl) is about to give his daughter (Jenny Maxwell) a beating for suspected "dallyin' and doin' with arch enemy Buford Anker's (J. Pat O'Malley) son Rafe (Buzz Martin).

Silas: You shameless Jezebel...sneakin again! Where you been all night?

Honey Bee: Nothing happened! Honest!

Silas: You sinned and you got to suffer. You et the apple... the forbidden fruit. I think you been eatin for some time.

Honey Bee: I never ate no apple. I hate apples!

Another distinct Ed Wood touch is the character of the preacher played by William Schallert. "Famous Evangelist preacher Theodore Thaddeus Perkins" (as he bills himself) is actually "Stacko" Perkins, "con man, grifter and crooked 3-card monte dealer." Perkins is on the lamb from the carnival as is Buford Ankers' would-be wife Melanie (Valerie Allen), aka "Tiger Rosie." It's not surprising that this particular con man is a preacher; it was a recurring fixture in Wood's novels - organized religion as the ultimate con game.

Despite the lurid promises of the ads, the sex in the movie is only suggested. The preacher leers as Buford's "ripe as a peach" daughter Lucianne (Nan Peterson), clad in tight cut-off jeans and low-cut blouse as she milks a cow, "the picture of bucolic simplicity on the farm." He quips,

"I hope to see more of you." She replies, "That's up to you preacher.. I sure ain't hard to find," as she smiles, stares at the preacher and continues to milk the cow.

A particular highlight is the rock and roll instrumental used for the title credits. It was written by Jerry Capehart, Eddie Cochran's producer and co-writer of "Summertime Blues." The number is repeated for an impromptu barnyard dance sequence where simple hillbillies become professionally choreographed Hollywood dancers.

Note: Since Larry Lee = Ed Wood Jr., this means that maybe Wood also wrote the screenplay of ANATOMY OF A PSYCHO (reviewed in PV #13) which is credited to Jane Mann and Larry Lee (and stars Ronnie Burns - son of George and Gracie)!

PV

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Parts, parts everywhere, but not a part to plug! Jest kiddin kids, I'se gots lotsa poop to plug, so awaay we go...

SNIFF THAT SEAT DEPT... Run, don't walk to your newest funny book boutique & seek out DOOFUS (Fantagraphics). This heroic stud muffin wears a Little Lord Fauntleroy outfit, has Buster Brown hair and permanent 5 O'clock shadow. He and his sidekick Henry Hotchkiss love to sniff bicycle seats at the schoolyard play with their "hot wheels" layouts and swipe their foxy neighbors soiled underwear to wear as fashion accessories. Creator Rick Altergott also has a Doofus Mini-comic for sale : \$3 to him at 507 S. Catalina #8, L.A., CA 90020. A big thanks to Peter Bagge for adding Doofus stories as a back up feature in his sublime HATE! comics!

DON'T STEP ON IT DEPT... TURD #6 features more sick guffaws by Will Frank, Burgin, Caesar Meadows, Mike Lyddon and more (plus a sketch of me as "the horn dog of the Universe!") Only \$2 to Trippin Cat Artists, 828 Royal St., #246, N.O., L.A. 70116

KEEP THEM THINKING DEPT... BAD THOUGHTS is a sketch book of twisted doodles by the English cartoonist Savage Pencil & it'll curl your eyeballs. My ol' pal Glenn Bray sent me a freebie but yours will cost ya \$12 ppd from Sympathetic Press, 4450 California Place #303, Long Beach, CA 90807. When ya order, ask Long Gone John for his latest rekkid listings from Sympathy For The Record Industry, ya dig?

COMICS UP THE KEISTER DEPT... TURGID TORPER should get artist Randy Fleming in trouble of anyone under 18 gets busted by his mom with the 1st issue. Among his sexy drawings, Mr. Fleming shares his foot fetishism with some portraits of gorgeous Asian cuties flashing their tootsies. Age statement & \$3 to 1902 2nd Ave., #311, Seattle, WA 98101. Derreck Jackson sent us two issues of STRAPPED, a story of ex-cop turned vigilante Rudi Lance butting heads with evil dude Louis Don Calverone. Fine art & lots of blood. You can mention this plug & get a sample issue, for only 99¢ (but send him a buck). Write Derreck at Gothic Images Studios, Box 44, Bethany, OK 73008. BIG MONSTER FIGHT #0 (\$2.50 to Kid Gang Comics, 3130



From TURD #6

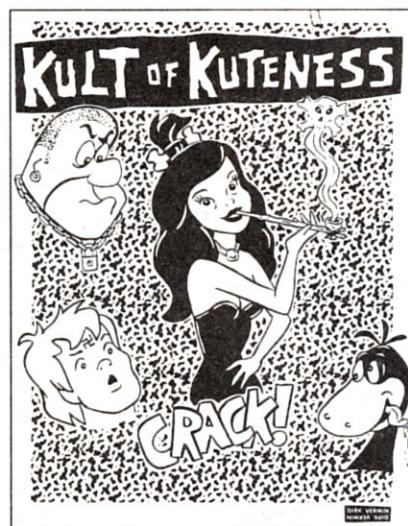
Bloomington Ave., MPLS, MN, 55407) came at me via it's creator Jay Naylor who wrote me a nice hype letter claiming "I firmly believe that my comic is the most PSYCHOTRONIC comic book on the market!" Well, after reading this wacky monster mash and bash, I tend to agree with you, Jay! Keep it coming! CREEPSVILLE is about 3/4 great comics by folks setch as Frank Kurtz, Greg Hyland and Mark A. Nelson filled up with feature articles & reviews of all things creepy. Send \$5 ppd to Frank Kurtz at 1045 E. Wilson Ave., Lombard, IL 60148. Thanks to Jerry Prosser for sending us an advance copy of CAGED HEAT 3000 (illo in last PV), a recent release of Roger Corman's Cosmic Comic line. It's got a great cover by Coop & groovy inside art by Matt Thompson & Dan Schaeffer. Write for a catalog of Corman Comics to 6855 Santa Monica Blvd. #406, L.A., CA 90038

MEMPHIS IS MECCA DEPT... I took a recent trip up to Memphis & finally got to bask in the glory that is SHANGRI-LA RECORDS (1916 Madison Ave., zip - 38104). Owner Sherman has his own label now (same name) and he comped me fab wax by The Memphis Goons, The Everlasting Doug Easley experience, Strapping Field Hands and Hambone's Meditations on co-worker Andria Lisle's label. Send him a stamp for a cool catalog plus info on his essential Kreature Komforts Low Life Guide To Memphis or send him \$3 for that guide & lots of info. I also got over

to Sun Studios, where the gracious Eric Oblivion fronted me a Sun bumper sticker at an amazing discount and a tasty 10" called "6 Of The Best" by his combo The Oblivions. Write Eric at Box 40566 for info on how to buy their product & to beg them to play at your high school prom! Speaking of cool catalogs, send \$1 to LOOPANICS Unltd. Box 1197, Port Townsend, WA 98368 for their Books You Never Though Existed sampler including "How To Sneak Into Movies," Dirty Tricks Cops Use," and "Practical LSD Manufacture."

MIXED BAG DEPT... All of these mags are cool as shit but I'm gonna give em a super brief lowdown, cuz there's so many to praise... TAIL SPINS #24 (\$3 ppd to Box 5467, Evanston, ILL 60204) delves into Peg Boy,

Stiff Little Fingers etc. GRAND ROYAL #2 (\$5 to Box 26689, L.A., CA 90026) is an awesome endeavor backed by Beastie Boys Adam Horowitz and Adam Yauch, this mag overwhelms. Highlights are the Lee "Scratch" Perry interview and the in-depth analysis of the "mullet" hair cut (you know, like the ones Kato Kaelin & Billy Ray Cyrus sport). If ya read German, seek out DYNAMITE!, dedicated to roots rock n roll, Sun records type of grooves, Daddy-O! Write Andy Widder at Goestestr. 22, 74889 Sinsheim-Rohrbach, Germany for info. Send \$1 cash to L.Z. at 97 Haskell St., Beverly, MA for the latest ish of COFFEE ADDICT. Do it now! Bruce Townley sent us a batch of OBLONG's and its simply mahvelous, brudders & sisters. #2's article "Hitherto Unexplored Marketing Ideas" (Like the Glen Or Glenda dating Service) is worth the \$2 price alone (mail that cash to Bruce at 1732 Washington St. #8, S.F., CA 94109) NO FUTURE #3 is manned by Justin Gregorits (\$3 ppd to him at 2315 Green St., Harrisburg, PA 17110) and is chocked full of great fax re: the Sex Pistols, G. G. Allin, Nick Zedd etc. By the way, I'm fuckin psyched about the Pistols reunion and I pray to Stimpy that they reach the New Orleans area before they kill Glen Matlock! Robert Dayton sent us BUNYONNN (\$3 ppd to him at c/o Scratch 109 W. Cordova, Vancouver, B.C., V6B 1E1, Canada) filled with funny drawings and stuff about Harvey Sud Fisher, Frankie Bruno, Jazzy Brains, et al. Send \$1 cash to Skot Armstrong, Box 3891, Huntington beach, CA 92605 for his journal of total off the wallness, OCCUPANT! ANGELS IN DESTRESS (\$3 to Chris Campbell 4100 Lake Washington Blvd. North #B202, Renton, WA 98056) focuses on the bizarre films (and mysterious death) of Al Adamson, comics by Chris Campbell, stories by Greg Goodsell and "real life tales of drunken debauchery!" In short, fun junk! Likewise dishing out sick yoks is CREEPY MIKE'S OMNIBUS OF FUN: interviews with Dame Darcy, King Buzzo, Ramones Vs. Rolling Stones debates and tons more. (\$2 to Mike Ruspantini, Box 983 Buffalo, NY 142213). DEMENTED is just that, courtesy of editor "Cat's Meow"



Laurel D. Wilson. Send her \$2 to share her views on how "Barney Must Die" and "The Horror Movie Characters Survival Guide." MANSPLAT is billed as "Bathroom litter-ature for men..but chicks can read it too!" #2 stars a "homestyle recipe for exorcist vomit" - Hurl Jam (\$2 to Jeff Gilbert, 2318 2nd Ave. #591, Seattle, WA 98121.

ZINE OF THE MONTH AWARD DEPT... Let's hear it for BITCH RAG and it's ultra charming editors April & Kali down in Sanford, FL. I was lucky enough to dine

with these two party queens on a recent Florida road trip & they not only gave me a bunch of mags to hand out but also a beautiful Bitch Rag T shirt. The latest issue includes Pot Smoking Etiquette, Luna Chicks pearls of wisdom and the essential BITCH RAG glamour guide. This wondrous mag is FREE in the Orlando area but send April \$1 for the latest and a nice note (1202 W. 2nd St., Sanford, FL 32271) And while I'm on the subject of brilliant ladies who edit cool mags, I may as well applaud Heidi & Leslie for their outstanding SMACK DAB (\$3 ppd to Box 633 Metairie, LA 70004). #5 hones in on favorite homeless weirdos in the N'Awllins area, Red Kross lore and a

kooky letter from Courtney Love.

LAST BUT NOT LEAST DEPT... I've finally got a 2nd issue of my KULT OF KUTENESS magazine and it's kuter than Pebbles on crack! In fact, the astounding cover by Dirk Vermin portrays Pebbles hitting the pipe as Bam Bam, Fred & Dino look on aghast. Inside you'll find kute art by John Trubee, Will Frank, Greg Wyatt and lots more. Still #1 from me, 3000 Gentilly Blvd. #159, N.O., LA 70122. Speaking of cover artist Dirk, he has shortened the name of his rock n roll combo to THE VERMIN and just sent me his latest CD Hell Or Las Vegas on his brother Darren's very cool Behemoth Records label. Send SASE to Dirk at Box 27801, Las Vegas, NV 89102 for info on his swell comics, other CDs and a complete listing of fine Behemoth releases. Hey, is that enough plugging? - cuz that's all you get til next ish. Adios & stay regular.

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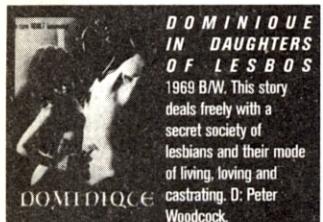
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BUNNY YEAGER'S NUDE CAMERA 1963 C. Maria Stinger. Bunny Yeager photographs gorgeous glamour models in fun filled nudie cutie! D: Barry Mahon.

CARGO OF LOVE 1968 B/W. Evil "Lupo" sisters lure young maidens to white slave racket in sadistic thrill a minute New York roughie! By Anton Holden director of "Aroused".

CHRISTINE KEELER AFFAIR 1964 B/W. Yvonne Buckingham, John Drew Barrymore. Beautiful teen demimonde scandalizes British jet set. Banned in England!



MY BODY HUNGRERS 1967 B/W. Black garter belt is the instrument of depraved lust and murder. D: Joe Sarno. Original jazz score by Stan Free.



ONCE UPON A BODY 1969 B/W. Chelee Films. Twisted roughie features callous lesbians, sadistic beatings, homosexuality, electrocution, frenzied orgies & psychedelic jazz score by Luristan Inc.

D: Sam S. Catah

ONE NAKED NIGHT 1963 B/W. Audrey Campbell. NYC degenerates corrupt small town virgin. D: Al Viola. Jazz score by Chet McIntrye.

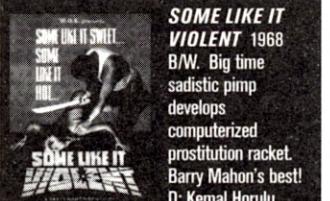


SECRETS OF THE NAZI CRIMINALS 1962 B/W. Penetrating analysis of Hitler's rise to power. Extensive background on Himmler, Goering, Hess, Goebbels & others. Exhaustive detail on their gigantic murder operation - complete with corpses, statistics & maps. Minerva Int. (Sweden) Narrated in English. a.k.a. MEIN KAMPF II

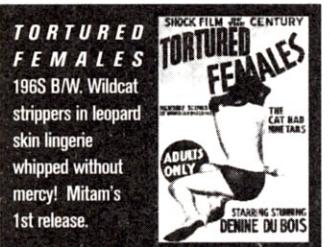


THE SEX CYCLE
1966 B/W. Janet, with her new power of domination leads men and women down a path of destruction. D: Joe Sarno.

1000 SHAPES OF FEMALE 1963 C. Audrey Campbell. Beatnik coffee house spoof with pretentious Greenwich Village artists. D: Barry Mahon.



VIRGIN COWBOY 1975 C. Liz Renay, Bridgette Maier. Prostitute falls for virgin cowboy in violent exploitation western. Cal Vista release.



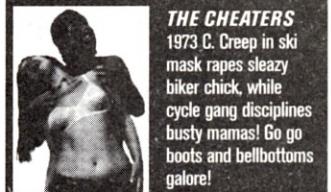
VINTAGE 1970's XXX CINEMA

AGONY OF LASH, LACE & LOVE 1975 C. Sadistic rubber freak tortures femme hostage!

ANAL ASSAULT 1970-75 C. Bridgette Maier. Documents brutal anal eroticism. Includes "DEEP ARSE", loops by Lasse Braun, NAZI RAPISTS & many more.

ANAL ULTRA VIXENS 1970's C. Linda McDowell, Vanessa Del Rio, Lisa DeLeeuw, John Holmes. Collection of anal loops featuring SUPER BUSTY starlets!

ANGEL ON FIRE 1975 C. Despicable womanizer returns as ball busting female. D: Roberta Findlay.



CITY WOMEN 1972 C. Rene Bond. Come away with sensual city women as their passionate fantasies come to life.

CUMMING ATTRACTIONS 1970-75 C. USCHI DIGARD. Agony of Lash, Lace & Love. Prey of a Call Girl. Sensations. Mistress of Depravity. Violation of Claudia. Last Step Down. Dark Dreams. Too Young Too Care & 20 more 1st time on video XXX trailers.

THE DEVIL INSIDE HER 1976 C. ANNIE SPRINKLE endures heavy G/S humiliation in story of satanic mayhem. D: Zebedy Colt!



THE ELEVATOR 1972 C. Young & fresh CANDY SAMPLES devours everything in sight!



HOUSE OF DE SADE 1975 C. Vanessa Del Rio. Seance happy swingers unleash the sadistic spirit of De Sade. Features extreme pain rituals and anal abuse. Pink Floyd soundtrack.

INCREDIBLE BODY SNATCHERS 1972 C. Hollywood drifters rape mother & virgin daughter in blood splattered color! D: Harry Hopper.

KITTY'S PLEASURE PALACE 1971 C. Girl traumatized by Nazi brutality assassinates rapist, serial killer and necrophile. Big budget special effects! D: Jack Genero.

HARD GORE

1973 C. The ULTIMATE big budget, BLOOD splattered hardcore roughie! Hospital death cult terrorize teenage Maria with Necrophilia, Meathooks, Castration, Lesbo Nurses, Deathdreams, Decapitation, Throat Slashings, Blood Orgies & more. Do not miss this film!



THE LUMBERJACKS 1971 C. Rednecks attack hippie and rape his woman. Hippie seeks vengeance!

MILLIE'S HOMECOMING 1972 C. Tina Russell, Dolly Sharpe. Petite maid pampers Lady Zazu & her freaky friends!

PERVERTED PASSION 1974 C. Sex degenerate murders Hollywood nobodies in black humored portrait of society's psycho trash running amok. Absolute classic! D: RAY DENNIS STECKLER using pseudonym Cindy Lou Sutters.

HISTORY OF RAPE 1970-75

C. Documents rape in XXX cinema. Includes TERRORIZED VIRGIN, Lasse Braun's VIOLENCE & more. WARNING: Highly graphic images of unrelenting sexual brutality!

SAN FRANCISCO BALL 1971 C. Vicious rapists terrorize 3 beautiful women in vile, hate filled roughie. D: Jack Genero.

SATAN'S SEX SLAVES 1971 C. Satan hypnotizes sex starved hippies. "They traded one moment of ecstasy for an eternity of pain!"

SEX & THE SINGLE VAMPIRE 1970 C. Sandy Dempsey. John Holmes sinks his teeth into sex crazed swingers. ED WOOD style, spooky horror.

TERRI'S REVENGE 1975 C. Terri Hall. Radical New York women start W.A.R. (Women Against Rape), then take vengeance on male abusers. Rabid exploitation by Zebedy Colt!

WHAT ABOUT JANE 1971 C. Marsha Strawberry (Busty). Captivating, surreal portrait of a lonely housewife's search for sexual fulfillment. High budget, beautifully photographed. An Alpha Blue favorite.

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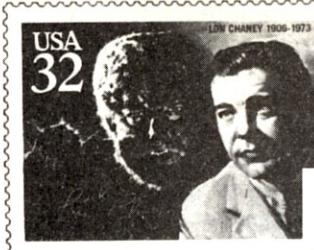
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Fan zines

All zines are illustrated and "normal" page size unless otherwise noted. Write to them for sample copies, prices or subscription rates.

ALTERNATIVE CINEMA (#6, \$4.95) This issue features articles on LEGION OF THE NIGHT (with Ron Asheton), porn, video marketing and a feature review of editor J. R. Bookwalter's (Ohio's most prolific director) THE SANDMAN (also on both covers). Also with the usual news and (many) new release reviews. Available on newsstands.

ASIAN CULT CINEMA (#12, \$6) This issue of the 46 pg. bi-monthly digest (formally Asian Trash Cinema) features the Japanese rock group X, Anita Mui (photos) and the usual reviews (Jackie Chan, Chow Yun-Fat, John Woo...). Box 16-1917, Miami, FL 33116.

CEMETERY DANCE (Vol. 6 #4, \$4) This thick (148 pg.) issue concentrates on short horror fiction (by Jack Ketchum, Peter Crowther...) and interviews (Ed Gorman, Stephen King...) but also includes horror video and book reviews. Zines often offer lame reasons for being late (this one took a year), but this publisher/ editor (Richard T. Chizmar) was diagnosed with cancer, given a 50% chance of survival and was busy with operations and therapy. And some people wonder why horror remains popular. Box 858, Edgewood, Maryland 21040.

CINELUST (#1, \$4) Here's a promising 32 pg. 1st issue with interviews with director Charles Pinion (TWISTED ISSUES), actor Jeff Speakman (THE PERFECT WEAPON), a tribute to Al Adamson and a nice selection of video reviews (APE, FLASHBACK, THE CLASS REUNION...). Editor Mike DiRoma is at 124 Jay St., Schenectady, NY 12305.

CINEMA REVIEW (#9, \$2) It's 16 digest size pgs. of hand lettered reviews (SMOKE, CRUMB...), concert reviews (R.E.M., Dylan...) and other stuff with some movie tickets and an actual piece of film thrown in. World Wide, Box 40611, Memphis, TN 38174.

DISTURBED (#2, \$3) features a HELL'S ANGELS ON WHEELS article with an amazing 13 pgs. of complete filmos for everyone involved (from Jack Nicholson to the gaffers!), a look at Forced Exposure (zine and music label), music reviews, comics and more. 44 pgs., from Noel Plante, 115 Noel Ann Ct., Cary, NC 27511.

DREADFUL PLEASURES (#10, \$3) features the many films of Hikmet Avedis (SCORCHY, THE FIFTH FLOOR...), a look back at 42nd St. with lists of double bills, filmos for Angel Tompkins, Connie Stevens and others and many interesting reviews and nicely reproduced rare ads. 32 pgs., from Mike Accomando, 650 Prospect Ave., Fairview, NJ 07022.

EXPLOITATION RETROSPECTIVE (#43) has interviews with Maila (Vampira) Nurmi, Wayne Kramer and one of the Goo Goo Dolls, horror video movie games and the usual reviews. 24 pgs., from Dan Taylor, who moved and can be reached at Box 10134, Pitts., PA 15232.

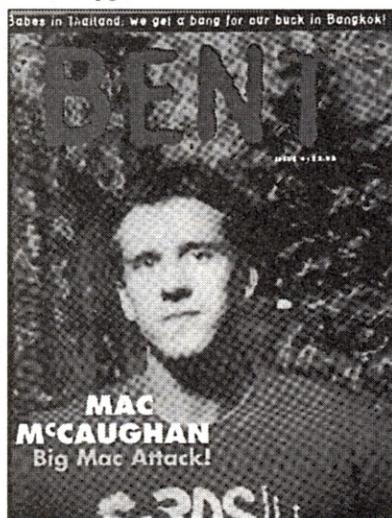
GARBAGE PILE (#9, free) Cool music and video reviews fill up most of

this 16 pg. bi-monthly zine along with a Betty Page cover story and the Derailers. Box 1061, Salt Lake City, UT 84110.

GRINDSTONE (#6, \$2.50) "Your (42 pg.) guide to Roadhouse, Roots and Rockabilly!" includes interviews with Sonny Burgess, Glen Glenn, the masked band Los Straightjackets and reviews and articles. 11288 Ventura Blvd. #450, Studio City, CA 91604.

HORRENDOUS! (#2, \$1.25) BOARDING HOUSE and BOOBY HATCH are some of the more obscure (mostly) horror movies reviewed here by editor Matt Bradshaw in his 12 page zine. Box 3412, Manchester, NH 03105.

KULTURAMA (#1, \$4) The Barbie cult is the main feature in a new, 30 pg. zine, also with Dick Dale, old neon signs, thrift store art and reviews of records and various interesting items. From Robert J. Engel, Box 13342 Atlanta, GA 30324.



The other Art Black zine. Send \$2.95 to 1887 Ingleside Terrace NW, Washington DC 20010.

THE LAND OF 1000 VIDEOS (#1, 2.95) Great title for a no frills 16 pg. zine featuring Lee Marvin, CURSE OF THE WEREWOLF, TARGETS, SOUTHERN COMFORT and others. Mike Monahan, 2003 Hadley, Saginaw, MI 48602.

LET IT BLEED (#24, \$1.50) News, rumors and info about major releases, fan related things and what goes on at the Chiller conventions in Secaucus make up this 8 pg. monthly newsletter from editor Dan Cziraky at 100 Sunset Ave., Newark, NJ 07106.

MANSPLAT (#3, free) Editor Jeff Gilbert offers the 100 Greatest Moments in horror/sci fi (REANIMATOR is #1 but it ends with THE LOVES OF HERCULES - !) along with usually comic articles and Joe Bob's Drive-In column. The 12 (large) pg. newspaper is from Hairball Press, 2318 2nd Ave. #591, Seattle, WA 98121.

MEOH (#1, \$3.50), the 16 pg. "Ghetty Chasun newsletter," is about the star of RED LIPS and

GOROTICA and her boa constrictor Opal (actress Theresa Lynn is also interviewed). Chasun (aka Lynn King) is at 2300 N. Clyburn #113, Chic., Ill 60614.

MEXICAN FILM BULLETIN (Vol. 2 #12) Instead of just the usual wrestlers and monsters, this takes a serious, well rounded look at Mexican cinema and always has great rare ads, news, reviews and filmographies. This one features the late Enrique Alvarez (SIMON OF THE DESERT) and the America studios (in Mexico City). 12 monthly 10 pg. issues for \$10 from David Wilt (also co-author of McFarland's new Hollywood War Films book), 4812B College Ave. #12, College Pk., MD 20740.

MONDOCINE (#1) The state of movies today is looked at along with 70s grindhouses, some reviews and it comes with a piece of film. 22 digest size pgs. from Roger Leatherwood (who works at a movie theatre), at Box 10597, Oakland, CA 94610.

NEWSPEAK (Vol. 2 #1, \$3) Interviews with Tiny Tim and Debbie (Answer Me!) Goad, UFOs, book reviews and other "fringe weirdness" can be found

in this 56 pg. zine which is part Newspeak store book catalog. 5 Steeple St., Providence, RI 02903.

NINJA DRAGON FURY (#7, \$3) Here's the (30 pg.) digest that covers only English language martial arts movies so Don "The Dragon" rules and Cynthia Rothrock, Billy Blanks and Evan Lurie are frequently reviewed. William Wiggens, 322 Ocean Ave., Ocean City, NJ 08226.

THE PHANTOM OF THE MOVIES' VIDEOSCOPE (#18, \$4.25) has grown to 68 pgs. and this one features the usual reviews (lots including serial killer movies) and interviews with Barbara Leigh and the directors of SPECIES, VAMPIRE IN BROOKLYN and MUTE WITNESS. See ad.

POP LIFE (#3) covers Zappa, the drive-in experience and has movie reviews (WAY, WAY OUT, GASSSS...). It's a 12 pg. digest (with a free mini zine of fiction and comic art) from Timothy Friend at Big ATom Press, Box 34, Belton, MO 64012.

QVIMBY'S QVEER STORE Magalog (#3) is 64 pgs. of articles on how to publish and distribute zines, interviews and lots of reviews of all kinds of (mostly trash culture) fanzines and how to order them (kind of like a more focused Factsheet 5). 1328 N. Damen Ave. Chic., Ill 60622.

THE REWINDER (#1, \$3.50) Brinke Stevens is the cover girl and lead interview along with Louis Jordan in LOOK OUT SISTER, TV horror host Sir Cecil Creape, Ray Dennis Steckler and some reviews. 32 pgs., from John Hudson, Box 148111, Nashville, TN 37214.

SCHLOCK (#21, free with SASE) Domenic Priore looks at the rare 1964 BLUE SURF-ARI movie and there are video and music reviews.

The 4 (large) pg. bi-monthly newspaper always has unexpected features. From John Chilson, 3841 4th Ave., San Diego, CA 92103.

SEX AND VIOLENCE (#3, \$4.50) This unique 60 pg. adults only xerox zine scores again with a detailed look at Bigfoot/Yeti sex in movies and cartoons, some of the least known H. G. Lewis movies, PLAN 69 FROM OUTER SPACE, Boston exploitation movies, reviews of many other obscurities, an old Betty Boop 8 pager porno comic and lots of ads. Editor Dave Dodge is at Box 1973, Boston, MA 02105.

SEX HATCHET (#1, \$1) THE EROTIC RITES OF FRANKENSTEIN, I SPIT ON YOUR GRAVE, ED WOOD and others are covered along with cartoons and music reviews. It's 26 pgs. from some guy with "no mailing address at present."

SMUT (#2, \$4) Interviews with porno stars Diedre Holland and Shelby Stevens and Andy Prieboy (the 2nd lead singer for Wall Of Voodoo) plus the late Jack Baker are in this 52 pg. digest (with hard core sex pics) from Tony Biner, 7336 Santa Monica Blvd. #641, W. Hollywood, CA 90046.

TEASE! (#5, \$6.95) Julie Strain is on the cover (and inside) but the reason to buy this issue is a Poison Ivy (from the Cramps) glam photo feature (pics by Lux). Also with Cleo Moore, dragon ladies drawn by Milton Caniff, a Tura Satana interview and articles by Miriam Linna (on JD novels) and Lisa Petrucci (on 60s adults only actresses like Audrey Campbell and Gigi Darlene). It's 80 pgs. and at newsstands.

THAT SKINNY BASTARD (\$1.50) This 12 pg. digest is all reviews of Frank Sinatra movies. Editor John Mitchell, at Box 383286, Cambridge, MA 02238, promises to cover Martin and Lewis movies next.

THEY WON'T STAY DEAD (#28, \$4) Lots of reviews of movies (ORCA, DALI, TRUE GORE...), music (Circle Jerks, Belladonna...) and books share space with original comic art and fiction in 44 pgs. from Brian Johnson, 11 Werner Rd., Greenville, PA 16125.

VEX (#2, \$3.95) covers directors Ivan Hall (KILL OR BE KILLED), Michael Winner (DEATH WISH), William Girdler (ABBY) and others you probably

wouldn't expect. There's an interview with director Doug Langway (RAISING HEROES) plus sophisticated porn. I think this is one to watch. It's 34 pgs. from Rob Hauschild, Deadwood Press, Box 319, Roselle, NJ 07203.

VIDEO JUNKIE (#1, \$7) Recent GODZILLA and Hong Kong movies, 70s Hammer movies and Something Weird Video are the main topics of this new one. Also with reviews (videos, lasers and books) and a tribute to Al Adamson. 64 pgs. from Thomas T. Simmons, Box 4051, Ventura, CA 93007.

VIDEODOZE (#8, \$5) A career interview with Swedish actress Christina Lindberg (THEY CALL HER ONE EYE) plus a filmography is the highlight here along with some Euro movie reviews. Editor Bob Sargent is at Box 9911, Alexandria, VA 22304.

FOREIGN

aka: JOE D'AMATO (\$15 ppd.) The wrong company was listed for this last issue. It's from Media Publications, Unit C, 2 Leswin Place, London N16 7NJ, England

ANNABEL LEE (#7, 295pts.) It's a great looking 54 pg. digest (en Espanol) with original cartoon art and reviews (TEENAGE TUPELO, ADDICTED TO MURDER...). Kermit the frog is on the cover (?) and a

Spanish porno festival is covered. Editor Ruben Lardin also wrote about PV in Spanish Hustler (!). Write to Box 2191, Sabadell 08200 BCN, Spain.

ATOMOVISION (#3, 35 F) A Jonathan Haze interview, Rondo Hatton movies, the original VILLAGE OF THE DAMNED, Dr. Jekyll movies, and a Famous Monsters convention are featured along with reviews. It's 76 pgs. (en Francaise, some in color) from Fabrice Lambot, 4 Square du Colonel Sutterlin #129, 60200 Compiegne, France.

BETTY PAGINATED (#14, \$3) Despite the funny title, this covers many things (no Betty) including the long running PRISONER CELL BLOCK H (and other newer Aussie TV series), Radio Birdman, traveling in Europe, wrestling, internet sex and various babes. It's 36 pgs. from Dann Leonard, Box 63, Lyrup, SA 5343 Australia.

BIKINI PARTY (Horror Pictures, \$6) After many one shots on horror stars and directors (and Pamela Green), Gerard Noel offers this 40 pg. (part full color) photo digest of "Sexy Beauties Of Fantasy Cinema." Some are Martine Beswick, Suzy Kendall, Julie Ege, Ingrid Pitt. I like the young Julie Newmar in a leopard skin bikini and Nancy Sinatra in underwear best. See pg. 23 for ordering.

THE DARK SIDE (#57, 2.50 pounds) features post nuke movies, censored Argento movies, THE X - FILES, the G section of a continuing horror movie guide along with news and reviews. This is a slick newsstand mag in the UK, but you can order from Stray Cat Pub., Box 36, Liskeard, Cornwall PL14 4YT, England.

DEFECT (#1, 39 kroner) Censorship (anti violence) laws are finally loosening up in Sweden and now that country has it's first (?) trash movie magazine. It features 70s Swedish actress Diana Kjaer (DAGMAR'S HOT PARTS), director Tim Kincaid (BREEDERS), THE AVENGERS, John Woo Hong Kong movies, reviews and comics. It's 48 pgs. (in Swedish) from editor Pidde Andersson, Box 1693, 221 01 Lund, Sweden.

DOOM (#4, \$7) features an interview with Norman J. Warren (BLOODY NEW YEAR), ALIEN inspired sex and horror sci fi movies, news and movie and book reviews. It's a 52 pg. newsstand quarterly in German. Riehlstr. 4, D-90489 Nurnberg, Germany

GOREHOUND (#20, \$6) Jack Palance, Coffin Joe, Ramsey Campbell,



Video Nasties, the internet and THE MEN BEHIND THE SUN are topics of this 100 pg. digest issue (in Finnish), the only one of its kind in Finland. From editor Mikko Aromaa, at Dark Fantasy Society, Box 178, 00521 Helsinki, Finland.

KA-BOOM (#1, lira tremila) Paul Michael Glaser is on the cover (David Soul is on the back!) and this features articles on The Dream Syndicate, and Peter Jackson plus music reviews. 36 pgs. (In Italian) from Stefano Vanacore, C. 80 Di P. TA Vigentina 28, 20122 Milano, Italy. The first issue was #0.

MAGAZINES OF THE MOVIES (#6, \$6.95) There are articles on French fantasy fanzines and a PRISONER zine along with the usual useful ordering info and reviews of movie related zines from all over the world, even KEANU REEVES and BAYWATCH specials to the kind of zines reviewed here. Ray Stewart, 45 Killybawn Rd., Saintfield, Ballynahinch Co., Down, Ireland NI BT24 7JP.

SUSPIRIA (#4) Hammer, Troma and Roberta Findlay films are covered

along with WHITE ZOMBIE (the band), grand guignol theatre and gore comics. The "Os Genios Do Lixo" section includes H. G. Lewis, Frank Henenlotter and Coffin Joe. 32 digest size pgs. (in Portuguese) from Rua Riachuelo 1334 sl. 108, Porto Alegre - RS Brazil CEP 90.010273.

TRASH COMPACTOR (Vol. 2, #8, \$4) Ten Pam Grier movies dominate this issue along with other "pissed off women" in movies, Abel Ferrara, reviews, comic art and the Toronto trash movie scene. 253 College St. #108 Toronto, Ontario M5T 1R5 Canada.

TRAUMA (#4, \$6) ORIGINAL SINS, FATAL FRAMES, SIDSTE TIME (a new Danish horror movie) and the STAR WARS movies are covered here along with visiting Transylvania and reviews. It's 58 pgs. (in English) from Krisian P. Molgaard, Karpedam 4b, Lth. DK-6200 Aabenraa, Denmark.

VERA KRANT (#25) Lotsa bands and movies are in this long running, always colorful 32 pg. monthly digest (in Dutch). Also with schedules for the Vera Krant club. Oosterstaat 44, 9711 NV Groningen, Netherlands.

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JOHN ABBOTT (90), from London, was in 30s British movies before moving to Hollywood. Some of his "over 100" roles were in NIGHTMARE (42), CRY OF THE WEREWOLF and JANE EYRE (both 44), THE VAMPIRE'S GHOST (he was the star) and CRIME DOCTORS WARNING (both 45), THE WEB (47), 2000 YEARS LATER (64), THE CAT CREATURE (73) and THE BLACK BIRD (75). He was also on SCIENCE FICTION THEATRE, THRILLER, HITCHCOCK, THE MUNSTERS, STAR TREK, LOST IN SPACE and many other TV shows.

JOHN ALTON (94), from Sopron, Hungary, is considered one of the great cinematographers. He became a cameraman at Paramount in 28, worked in Paris, then Argentina during the 30s and was an American Army Captain during the war. His 96 credits (many were for Allan Dwan, Anthony Mann, Richard Brooks and Vincente Minnelli) include T MEN (47), RAW DEAL (48), HE WALKED BY NIGHT (49), I, THE JURY (53 - in 3D), THE BIG COMBO (55), SLIGHTLY SCARLET (56) and ELMER GANTRY (60), his last credit.

MARTIN BALSAM (76), from NYC, was detective Arbogast in PSYCHO (60). He was in ON THE WATERFRONT (54) and 12 ANGRY MEN (57) after studying at Actors Studio, stage, soap opera and TV work (as early as 48). Some other credits (many were Italian): AL CAPONE (59), CAPE FEAR (63) and the remake, SEVEN DAYS IN MAY (64), THE BEDFORD INCIDENT (65), CATCH 22 (70), THE ANDERSON TAPES and CONFESSIONS OF A POLICE CAPTAIN (both 71), THE SIX MILLION DOLLAR MAN (73), TAKING OF PELHAM 1-2-3 (74), DEATH RAGE and SPAGHETTI WESTERN (both 75), TWO MINUTE WARNING (76), THE SENTINEL (77), EYES BEHIND THE STARS (78), INNOCENT PREY (84), DELTA FORCE and DEATH WISH 3 (both 85), TWO EVIL EYES (89) and SILENCE OF THE HAMS (93). TV programs include CAPTAIN VIDEO, HITCHCOCK (twice), TWILIGHT ZONE (twice), WAY OUT, and he was a regular on ARCHIE BUNKER'S PLACE (79-81). Daughter Talia Balsam has been in CRAWLSPACE (86) and others.

SAUL BASS (75), from NYC, only directed one feature, PHASE IV (74) but he created the much copied title sequences for many hits including THE MAN WITH THE GOLDEN ARM (56), VERTIGO (58), NORTH BY NORTHWEST (59), PSYCHO (60), and helped plan the shower sequence, WEST SIDE STORY (61), SECONDS and BUNNY LAKE IS MISSING (both 65) and CAPE FEAR (91).

SANDY BECKER (74), from Long Island, was a radio announcer who went on to host local NYC kids TV shows in the 50s and 60s including WONDERAMA, THE SANDY BECKER SHOW and SANDY BECKER'S FUN HOUSE.

MELVIN BELL (88), from Sonora, CA was the famous, flamboyant lawyer whose clients included Errol Flynn, Mae West, Lenny Bruce, Jack Ruby and Jim and Tammy Faye Baker. In 69, he acted in WILD IN THE STREETS and on STAR TREK and he appeared in GIMME SHELTER (70).

JOHN BERADINO (79), from L.A., was a GENERAL HOSPITAL regular



for 33 years. He had been in some silent OUR GANG shorts as a kid and played pro ball (Cleveland Indians 2nd base during the 48 World Series). He acted on SUPERMAN, was a regular on I LED THREE LIVES (53-56) and was in THEM! (54) and MOON OF THE WOLF (72).

PANDRO S. BERMAN (91), from Pittsburgh, worked as an assistant director for Tod Browning (and others) before he produced "over 100" features (mostly for RKO and MGM) from 31 to 70. Some were THE HUNCHBACK OF NOTRE DAME (39), THE PICTURE OF DORIAN GRAY (45), KNIGHTS OF THE ROUND TABLE

(53), BLACKBOARD JUNGLE (55), JAILHOUSE ROCK (57) and Fred Astaire/Ginger Rogers musicals.

WHIT(ner) BISSELL (86), from NYC, played the mad doctors in I WAS A TEENAGE WEREWOLF and I WAS A TEENAGE FRANKENSTEIN (both 57). He made his Broadway debut in 36, his film debut in 43 and was in "over 200 movies." Some were: BRUTE FORCE (47), HE WALKED BY NIGHT (48), THE LOST CONTINENT (51), THE CREATURE FROM THE BLACK LAGOON (53), RIOT IN CELL BLOCK 11, TARGET EARTH! and THE ATOMIC KID (all 54), THE BIG COMBO and DESPERATE HOURS (both 55), INVASION OF THE BODY SNATCHERS and THE YOUNG STRANGER (both 56), MONSTER ON THE CAMPUS and THE DEFIANT ONES (both 58), THE TIME MACHINE (60) and a 70s TV version, THE MANCHURIAN CANDIDATE (62), SEVEN DAYS IN MAY (64), AIRPORT (70), SOYLENT GREEN (73) and PSYCHIC KILLER (76). He was a regular on TIME TUNNEL (66-7) and appeared on SCIENCE FICTION THEATRE, MAN AND THE CHALLENGE, ONE STEP BEYOND, MEN IN SPACE, ALFRED HITCHCOCK, THE OUTER LIMITS, VOYAGE TO THE BOTTOM OF THE SEA, THE INVADERS, STAR TREK, LAND OF THE GIANTS, THE BIONIC WOMAN, THE INCREDIBLE HULK and PROJECT U.F.O. Bissell was on the S.A.G. board of directors for 18 years.

DAVID BLAU (83), from NYC, co-wrote (with Ted Berkman) the story filmed as BEDTIME FOR BONZO (51) starring Ronald Reagan plus the screenplays for FEAR STRIKES OUT (57) and GIRLS OF THE NIGHT (60) and others.

ROGER BOWEN (63), was the original Col. Blake in the movie M.A.S.H. (70). A novelist and founder of Chicago's Second City, he was also on many TV shows and in HEAVEN CAN WAIT (78), ZAPPED (82) and other movies. He died (of a heart attack) one day after McLean Stevenson died.

LUCILLE BREMER (79), from Amsterdam, NY, was a red haired actress and dancer in 40s films, including BEHIND LOCKED DOORS (THE HUMAN GORILLA) and Ulmer's RUTHLESS (both 48).

ALBERT R. "CHUBBY" BROCCOLI (87), from Long Island, produced 17 James Bond movies (with partner Harry Saltzman until 76). Broccoli started producing in England in the early 50s. Some other credits were THE GAMMA PEOPLE (56), THE TRIALS OF OSCAR WILDE (60) and CHITTY CHITTY BANG BANG (68).

GEORGE BURNS (Nathan Birnbaum) (100), from NYC, married Gracie



Allen (who died in 64) in Cleveland in 1926. They were stars of vaudeville, radio, movies (including THE BIG BROADCAST OF 1932 and INTERNATIONAL HOUSE - 33) and TV. THE BURNS AND ALLEN SHOW (50-57) also featured their adopted son Ronnie. Burns made a major comeback in the 70s and was in OH GOD! (77) and 2 sequels, SGT. PEPPER... (78) and 18 AGAIN! (88). Burns recorded 7 albums of singing starting in 69 and comedy records. He had one chart record in 33 and another, "I Wish I Was 18 Again" (#49) in 80. He was the oldest actor to receive an Oscar.

DONALD CAMELL (57), from Edinburgh, Scotland, was a painter in London before he wrote and co-directed PERFORMANCE (69). He later directed DEMON SEED (77), WHITE OF THE EYE (87) and WILD SIDE (95) but he had his name removed after it was cut and released to cable TV. He also directed some rock videos but many other feature projects he was set to direct fell through. He also co-wrote DUFFY (68) and TILT (78). Cammell shot himself in his Beverly Hills home.

(Bryan James) **CHAS CHANDLER** (57), from Heaton, Newcastle, England, was the 6'4" bass player (and a singer) for the original Animals (and was on 10 U.S. top 40 hits from 64-66). He had been in The Alan Price trio since 62 and later put together, managed and produced The Jimi Hendrix Experience and produced hits and LPs by Slade. He was part of several Animal reunions and managed other bands. Chandler can be seen in BRITISH BIG BEAT and GET YOURSELF A COLLEGE GIRL (both 64), GO GO MANIA (65) and ITS A BIKINI WORLD (filmed in 65).

ETHLYNE CLAIR (91), starred in the silent serials THE VANISHING RIDER (28) and QUEEN OF THE NORTHWOODS (29), was in 3 Hoot Gibson movies and some comedies. She retired from acting in 1931.

RENE CLEMENT (82), from Bordeaux, France, was a cinematographer who made documentaries before his feature directing career began after the war. He was also a technical director for BEAUTY AND THE BEAST (46). Some features were PURPLE NOON (59), JOY HOUSE (64), IS PARIS BURNING? (66), RIDER ON THE RAIN (70), AND HOPE TO DIE (72) and THE BABY SITTER (75). He received an Oscar in 49.

RICHARD CONDON (81), a former movie publicist from Manhattan, wrote the novels which were filmed as MANCHURIAN CANDIDATE (62), WINTER KILLS (79) and PRIZZI'S HONOR (85) - (and cowrote the screenplay).

(Jimmy) **SHAMUS CULHANE** (87), from Ware, Mass., was an animator for many studios from the 20s until recent Disney features. He animated Krazy Kat, Betty Boop, Popeye, Woody Woodpecker and was the only animator who worked on the first 4 animated features.

ALEX D'ARCY (Alexander Sarruf Efflatoun) (87), from Cairo, Egypt, started his international film career in Rex Ingram's GARDEN OF ALLAH and Hitchcock's CHAMPAGNE (both 28). He was in many major Hollywood releases including TOPPER TAKES A TRIP and AFTER THE THIN MAN (both 39) and HOW TO MARRY A MILLIONAIRE (53), but is also known for mutating in HORRORS OF SPIDER ISLAND (59). Later roles were in THE FESTIVAL GIRLS (60), VICE DOLLS (61), FANNY HILL (64), THE INCREDIBLE SEX REVOLUTION (65), THE ST. VALENTINE'S DAY MASSACRE (67), BLOOD OF DRACULA'S CASTLE (69), THE SEVEN MINUTES (71) and Fuller's DEAD PIGEON ON BEETHOVEN ST. (72). He also was on BATMAN and VOYAGE TO THE BOTTOM OF THE SEA. D'Arcy was also a cabaret revue star.

SAUL DAVID (74), from Springfield, Mass., was an editor at Bantam Books who went on to produce and or develop movies including FANTASTIC VOYAGE (65), OUR MAN FLINT (67) and its sequel,

SKULLDUGGERY (70), WESTWORLD (73), LOGAN'S RUN (76) and THE RAVAGERS (79).

PASQUALE De SANTOS (69) was a cameraman on several Fellini classics and THE 10TH VICTIM (65) and later shot DEATH IN VENICE (71), LUCKY LUCIANO (73), SHEENA (84) and others. The Oscar winning cinematographer died from a heart attack while working in Ukraine.

MARGUERITE DURAS (Donnadieu) (81), born in French Indochina (Viet Nam), wrote the screenplay for HIROSHIMA MON AMOUR (60) and the best selling autobiographical novel that THE LOVER (84) was based on. She directed and wrote 19 features and was honored in John Waters' POLYESTER (81). She also wrote many novels (some filmed) and wrote screenplays for other directors.

BERNARD EDWARDS (43), from Greenville, NC, was bassist and co-founder (with Nile Rogers) of Chic (13 R+B chart records, 10 pop, from 77-83). Edwards' strong bass lines (especially from "Good Times") were copied and sampled on many rap and rock records. Edwards later produced many major artists. He died in Tokyo the morning after a concert.

VINCE EDWARDS (Vincent Eduardo Zino) (67), from Brooklyn, was the popular, brooding BEN CASEY (61-66), but before that he was on Broadway, on TV dramas (including HITCHCOCK) and in movies (often as gangsters) including NIGHT OF TERROR and CELL 2455, DEATH ROW (both 55), Kubrick's THE KILLING (56), THREE FACES OF EVE (57), MURDER BY CONTRACT (58), CITY OF FEAR (59) and TOO LATE BLUES (62). Some later roles were in HAMMERHEAD (68), THE DESPERADOS (69), THE MAD BOMBER (73), THE SEDUCTION (82), SPACE RAIDERS and DEAL OF THE CENTURY (both 83), SNO-LINE (85), CELLAR DWELLAR and RETURN TO HORROR HIGH (both 87), SON OF DARKNESS (91), MOTORAMA (92) and THE FEAR and JAILBREAKERS (both 94). One of his LPs of singing made it to #5 on the charts in 62. He also directed episodes of FANTASY ISLAND and other shows. Edwards was a twin.

JIM ELLISON (31), from Chicago, was the guitarist frontman of the pop trio Material Issue. They first recorded in 87 and had 3 90s LPs on Mercury. Ellison killed himself with carbon Monoxide.

WILLIAM K. EVERSON (67), from Yeovil, Somerset, England, was a film collector, historian, preservationist and professor (at SVA and NYU in Manhattan). His legendary screenings were often attended by Scorsese, Kubrick, Demme and others. He wrote nearly 20 influential books (most for Citadel) including Classics Of The Horror Film (2 vols.), The Bad Guys and books on silents, westerns, Laurel and Hardy and W. C. Fields. He had cancer.

WES FARRELL (Fogel) (56), from the Bronx, wrote "Hang On Sloopy" (with Bert Berns) which made the charts 6 times including by L.A. R+B group The Vibrations (64), followed by Ramsey Lewis and The McCoys (#1), whose version later became the official song of Ohio (!). It was also recorded by The Yardbirds and others. Farrell wrote other hits including "Boys" (Cookies/Beatles) and produced Every Mother's Son, The Cowsills and others. He wrote the theme for GAMMERA, THE INVINCIBLE (66) and in the 70s, he produced and wrote music for THE PARTRIDGE FAMILY show and formed the Chelsea record label. He had cancer.

ELLA FITZGERALD (79), the famous big band, blues and jazz singer from Newport News, VA, had 49 pop chart hits on Decca (36-54), four more on Verve (56-63) and had different 40s hits on the R+B charts. Her best selling LPs were on Verve. She sang in RIDE 'EM COWBOY (42) starring Abbott And Costello, PETE KELLY'S BLUES (55), starring Jack Webb and ST. LOUIS BLUES (58) and acted (as a drug addict) in LET NO MAN WRITE MY EPITAPH (60).



Whit Bissell

MICHAEL FOX (75), from Yonkers, was in THE BEAST FROM 20,000 FATHOMS, RIDERS TO THE STARS and MAGNETIC MONSTER (all 53), GOG (54), CONQUEST OF SPACE (55), WAR OF THE SATELLITES (58), WHAT EVER HAPPENED TO BABY JANE? (62), and BLOODY MAMA and THE DUNWICH HORROR (both 70). Serials included BLACKHAWK (52), THE LOST PLANET (53, as the evil Dr. Grood) and THE ADVENTURES OF CAPTAIN AFRICA (55). Often cast as doctors, Fox was on SCIENCE FICTION THEATRE many times, TWILIGHT ZONE (3 times), HITCHCOCK (old and new series), SUPERMAN, LOST IN SPACE, KOLCHAK and many other shows including THE BOLD AND THE BEAUTIFUL soap opera (for the last 8 years).

LUCIO FULCI (69), from Rome, Italy, directed over 50 movies (starting in 59). Although best known for horror and gore, like many Italian directors, he also made westerns, mysteries, adventures, and even comedies. Some were SCHIZOID/LIZARD IN A WOMAN'S SKIN (70), DON'T TORTURE THE DUCKLING (72), FOUR GUNMEN OF THE APOCALYPSE (75), THE PSYCHIC (76), ZOMBIE (79), THE BEYOND/SEVEN DOORS OF DEATH, CITY OF THE LIVING DEAD/GATES OF HELL and THE BLACK CAT (all 80), THE HOUSE BY THE CEMETERY (81), MANHATTAN BABY and NEW YORK RIPPER (both 82), THE NEW GLADIATORS and CONQUEST (both 83), MURDEROCK (84), DANGEROUS OBSESSION (86), AENIGMA (87) and the autobiographical CAT IN THE BRAIN (91). Fulci died from diabetic shock.

DAVE GAHAN (-), from Basildon, England was lead singer of Depeche Mode, a synth group that made the British charts 26 times (81-90). 3 of their Sire LPs charted here and songs by the group were used in several 80s American movies. He OD'd from a speedball in Hollywood.

FRANKIE (Francisco M.) "Cannibal" **GARCIA** (49), from L. A., was the singer of Cannibal And The Headhunters which started as a street gang. Their hypnotic version of "Land Of 1000 Dances" went to #30 (#4 locally) in 65, the year the group toured America with the Beatles. There were two LPS both named after Land, one of Rampart (65) and one on Date (66).

(Harold) **HERK HARVEY** (71), from Colorado, died in Lawrence, Kansas, where most of his sole, much copied cult movie CARNIVAL OF SOULS (61) was filmed. An industrial filmmaker (Robert Altman was a partner in the 50s), Harvey never made any money from CARNIVAL. He was also a theatre director and professor (students included Mandy Patinkin and Don Johnson) and he appeared in THE DAY AFTER (also made in Lawrence), CROSS OF FIRE (89) and other TV movies. CARNIVAL was re-released theatrically in 89. Harvey had cancer.

BRIGITTE HELM (Gisele Eve Schittenhelm) (90), a blonde from Berlin made her film debut as Maria in Fritz Lang's METROPOLIS (26), a role she tested for at the age of 16. She became a major international star but retired in 35 and left Germany until after the war. Some other credits are AT THE EDGE OF THE WORLD (27), ALRAUNE (28), DIE HERON VON ATLANTIS (32) and GOLD (34). She also starred in French and English language versions of many of her films. Helm died in Switzerland.

MARGAUX HEMINGWAY (41), from Ketchum, Idaho, made her film debut in LIPSTICK (76) with her younger sister Mariel. The 6' blonde former Faberge model was also in KILLER FISH (79), THEY CALL ME BRUCE (82), KILLING MACHINE (83) and SOFT TARGETS (87). After a second divorce, time in the Betty Ford clinic and posing for Playboy, she was in INNER SANCTUM (91), DEADLY RIVALS and BAD LOVE (both 92) and VICIOUS KISS (96). Her "badly decomposed" body was found in the Santa Monica seaside apt. that she was being evicted from. She died exactly

35 years to the day after her famous grandfather Ernest killed himself.

BARTON HEYMAN (59), from Washington, D.C. was a NYC stage actor also in features including THE NAKED FLAME (63), LET'S SCARE JESSICA TO DEATH and IS THERE SEX AFTER DEATH? (both 71), THE EXORCIST and BANG THE DRUM SLOWLY (both 73), CRUISING (80), MASQUERADE (83), STATIC (85), ROADSIDE PROPHETS and RAISING CAIN (both 92) and the recent DEAD MAN WALKING, as the captain of the prison guards. He also was on the TWILIGHT ZONE (63).

ELSBERRY HOBBS (59), from NYC, was the bass voice with the Harlem based Five Crowns (led by Ben E. King) which "became" the new Drifters in 59. Hobbs sang on several big hits starting with "There Goes My Baby," but was replaced when he was drafted the next year. Hobbs later joined a revised Drifters in 69. He had cancer.

BURNE HOGARTH (84), from Chicago, illustrated the Tarzan Of The Apes newspaper strip (he replaced Harold Foster in 37) and Tarzan books from 37 to 50. Also author of numerous drawing books.

ROSS HUNTER (Martin Fuss) (75), from Cleveland, was known for producing many popular glossy 50s/60s melodramas (often remakes), musicals and comedies. He produced several Douglas Sirk movies that are now cult items. His biggest hit was AIRPORT (70) but after the failure of LOST HORIZON (73), he made TV movies and mini-series. Some other productions were PORTRAIT IN BLACK (59), MIDNIGHT LACE (60), FLOWER DRUM SONG (61) and MADAME X (66). Hunter had acted in

movies in the 40s.

PRUDENCE HYMAN was the title character in Hammer's THE GORGON.

BEN JOHNSON (75), from Pawhuska, OK, was a rodeo champion, who became a wrangler, stuntman and double in Howard Hughes productions. He was in John Ford westerns, 6 John Wayne movies and "300 films" total including MIGHTY JOE YOUNG (49), SHANE (53), ONE EYED JACKS (61), MAJOR DUNDEE (65), HANG 'EM HIGH (68), THE WILD BUNCH (69), THE LAST PICTURE SHOW (71, he received an Oscar), THE GETAWAY (72), DILLINGER (73), THE SUGARLAND EXPRESS (74), THE TOWN THAT DREADED SUNDOWN and THE SAVAGE BEES (both 76), THE SWARM (78), TERROR TRAIN (80), RED DAWN (84), CHERRY 2000 (86), RADIO FLYER (92) and ANGELS IN THE OUTFIELD (94). He was also on

many westerns, in TV movies, mini-series and was on HITCHCOCK.

JED JOHNSON (47) directed ANDY WARHOL'S BAD (77). Johnson, better known as an interior designer, was one of the 230 doomed people on TWA Flight 800.

JOHNNY JOHNSTON (81), was a WWII era big band singer who appeared in musicals. His last film was ROCK AROUND THE CLOCK (56), as the big band manager who discovers Bill Haley And The Comets (and falls for Lisa Gaye).

JOHN KAHN (48), was the bass player on the Live Adventures Of Mike Bloomfield and Al Kooper LP (69), played with many major artists (albums and live) and backed Jerry Garcia on almost all of his live and recorded non-Grateful dead work. Kahn OD'd.

CLINTON KIMBROUGH (63), from Oklahoma City, was a stage actor who appeared in the Roger Corman productions VON RICHTHOFEN AND BROWN (71), BLOODY MAMA (70) and CRAZY MAMA (75).

JENNINGS LANG (81), from NYC, was a Universal VP and executive producer who backed AIRPORT (70) and three sequels, SLAUGHTERHOUSE FIVE (72), EARTHQUAKE (74), (he developed the Sensurround system), THE HINDENBURG (75), ROLLERCOASTER (77), THE NUDE BOMB (80), 70s Clint Eastwood movies and many TV series. When Lang



Edwards in THE SCAVENGERS

was a top agent in 51, he was shot by producer Walter Wanger (over Wanger's wife at the time, Joan Bennett). Lang's wife (Monica Lewis) was a 50s actress and his son (Rocky Lang) is a director.

(Albert) **LASH LARUE** (79), from Gretna, LA, started his movie career in 45 (he was in the serial THE MASTER KEY) when he was considered a Bogart look-a-like. He became famous for using a 15' whip (and wearing all black) in a series of PRC (then Screen Guild) westerns with sidekick Al "Fuzzy" St. John. Many of them were directed, produced and/or written by Ron Ormond. After KING OF THE BULLWHIP (51), he hosted edited versions of his movies on the LASH OF THE WEST TV series (52-3) and made personal appearances (rodeos, circuses and carnivals). He was arrested many times (stolen property, assault, drugs, drunkenness, vagrancy...) and became an evangelist for a while. Later roles were in Ormond's PLEASE DON'T TOUCH ME! (59), HARD TRAIL (69), DARK POWER (84), ALIEN OUTLAW (85) and the TV movie STAGECOACH (86). LaRue was married as many as 10 times.

MIKE LEANDER (55), wrote the scores for the Stones' documentary CHARLIE IS MY DARLING (65), the incredible PRIVILEGE (67), TWO A PENNY (68) starring Cliff Richards and did the arrangements for TO SIR WITH LOVE (67). He later produced hits by Gary Glitter and others.

Dr. TIMOTHY LEARY (75), from Springfield, Mass, was fired from his professor job at Harvard (59-63) and went on to become a world famous advocate of LSD use. TURN ON, TUNE IN, DROP OUT (67) was a documentary feature with Leary lectures. There was a soundtrack LP and he was featured on 4 other 60s albums. The Moody Blues sang about him in "Legend Of A Mind" and he appeared in Lennon's "Give Peace A Chance" video. Nixon called him "the most dangerous man in America," and after many arrests, he was sent to San Luis Obispo in 70 (for a half an ounce of pot!), escaped (!), was captured while in exile and sent to Folsom prison (73-6). Leary later appeared in CHEECH AND CHONG'S NICE DREAMS (81), WE'RE ALL DEVO (83), FATAL SKIES (as the villain), SHOCKER, RUDE AWAKENINGS (all 89), NIGHT VISION (90) and TED AND VENUS (91). In 92 he was in ROADSIDE PROPHETS, HOLD ME, THRILL ME... and was on SUPERFORCE. He also did a series of debates with G. Gordon Liddy (who had once arrested him) and is interviewed in SYNTHETIC PLEASURES (96). Leary, a Hindu who was married 3 times, had cancer.

PAUL LEDER (70), from Springfield, Mass, directed many features and was often also producer, writer, editor and sometimes an actor. Some of his many credits are HOLLYWOOD AFTER DARK (61), FIVE MINUTES TO LOVE (63), HOW TO SUCCEED WITH GIRLS (64), THE FARMER'S OTHER DAUGHTER (65), MY FRIEND NEEDS KILLING (72), A*P*E* and SKETCHES OF A STRANGLER (both 76), RED LIGHT IN THE WHITE HOUSE (77), VULTURES (83), MURDER BY NUMBERS (89), EXILED IN AMERICA and FRAME UP (both 90), THE BABY DOLL MURDERS (92) and MOLLY AND GINA (93). He remade his I DISMEMBER MAMA (74) as BODY COUNT (88) and KILLING OBSESSION (94) was a sequel. Leder also directed plays in L.A. His son Reuben directs and his daughter Mimi Leder directs episodes of ER.

GUY MADISON (Robert Moseley) (74), from Bakersfield, CA, starred in THE ADVENTURES OF WILD BILL HICKOK (51-58) on TV. Some of his "85" movies (starting in 44) were THE CHARGE AT FEATHER RIVER (53- in 3D) and BEAST OF YELLOW MOUNTAIN and ON THE THRESHOLD OF SPACE (both 56). Some of his many Euro productions were APACHE'S LAST BATTLE and GUNMEN OF RIO GRANDE (both 64),

THE MYSTERY OF THUG ISLAND and LEGACY OF THE INCAS (both 65), FIVE GIANTS FROM TEXAS (66), SUPER ARGO AND THE FACELESS GIANT, PAYMENT IN BLOOD and SON OF DJANGO (all 67), THE BANG BANG KID (68) and REVEREND COLT (70). Madison was married to actress Gail Russell (THE UNINVITED) from 49-54. She was later found dead at age 36. He died last year.

PAMELA MASON (Oster, Kellino) (80) was an actress in British films since 1934. She acted with her second husband (from 40-64) James Mason in PANDORA AND THE FLYING DUTCHMAN (50) and LADY POSSESSED (51), which she also wrote and they had two sons. She later appeared in SEX KITTENS GO TO COLLEGE (60), FIVE MINUTES TO LIVE (61), THE NAVY VS. THE NIGHT MONSTERS (66), hosted 60s syndicated TV talk shows and wrote books.

DUDLEY MANLOVE (81) was the alien Eros in PLAN 9, but was also an NBC radio staff announcer, acted on radio, TV (including on HITCHCOCK, DRAGNET and HIGHWAY PATROL) and was in PETE KELLY'S BLUES (55) and CREATION OF THE HUMANOID (62). He started as a child vaudeville actor, singer, musician and tap dancer and was a friend of Ed Wood.

JACK McCARTHY (81), from NYC, hosted Popeye cartoons on WPIX as Captain Jack (63-72). He was also the broadcast voice of the annual St. Patrick's Day parade for 41 years.

WANDA MCKAY (80), from Portland, OR, was a TWA stewardess who won a beauty contest, then a Paramount contract in 39. She soon became a blonde Poverty Row/B movie queen at PRC, Mongram and Lippert, working with Lugosi and other horror greats. Some titles: THE MAD DOCTOR (41), BOWERY AT MIDNIGHT and ONE THRILLING NIGHT (both 42), REVENGE OF THE ZOMBIES, THE BLACK RAVEN and I ESCAPED FROM THE GESTAPO (all 43), VOODOO MAN and THE MONSTER MAKER (both 44) and KILROY WAS HERE (47). In 48 she was in THE GOLDEN EYE (Charlie Chan), JINX MONEY (Bowery Boys), the roadshow hit BECAUSE OF EVE and she was THE JUNGLE GODDESS - scenes later appeared in IT CAME FROM HOLLYWOOD (82). In the 50s, she was on TV shows like THE CISCO KID and THE LONE RANGER. She married singer/composer Hoagy Carmichael (who died in 81).

BARBARA McLEAN (92), from Palisades Park, NJ., became a film editor in 24, was the editor for 30 personal productions of Darryl F. Zanuck at Fox and received an Oscar in 44. Some of her many credits are: THE MIGHTY BARNUM (34), LES MISERABLES (35), TOBACCO ROAD (41), NIGHTMARE ALLEY (47), NO WAY OUT (50), NIAGARA (53), THE EGYPTIAN (54) and ON THE THRESHOLD OF SPACE (56), directed by her husband Robert D. Webb.

BROWNIE McGHEE (80), from Knoxville, TN, was a blues guitarist and singer. His song "My Fault" was #2 (R+B) in 48 on Savoy and was on his younger brother Stick McGhee's "Drinking Wine, Spo-Dee-O-Dee" (#2 R+B in 49). Brownie and long time (since 39) partner, Sonny Terry, appeared in the concert movie FESTIVAL (67) and THE JERK (79) and recorded many LPs for many labels. McGhee was also in ANGEL HEART (87).

JONATHON MELVOIN (34), was the keyboard player for the very popular Chicago based Smashing Pumpkins. He ODD in a NYC hotel room shortly before a series of sold out Madison Sq. Garden shows. The drummer was arrested for possession then fired from the Virgin records band. Melvoine's older sister Wendy was a keyboard player for Prince.

J. D. (James Denton) MILLER (74), from El Campo TX, was a Crowley, LA based producer since the 40s of cajun, rockabilly, country and blues music (some leased to Excello Records). A few artists he produced were



Ben in DILLINGER

Clifton Chenier, Doug Kershaw, Lightning Slim and Slim Harpo. 57 (!) LP comps of Miller productions were released on Flyright in the 80s. Miller also wrote Kitty Wells #1 country hit "It Wasn't God Who Made Honky Tonk Angels" (52).

JERRY MURAD (-), from Turkey, led the all harmonica instrumental trio the Harmonicats. They made it to #1 with "Peg O' My Heart" (47), charted 5 more times by 53 and had one last hit in 60.

DON RAY MURRAY (50), from Inglewood, CA, was the drummer for the surf instrumental band the Crossfires (starting in 63) which became The Turtles in 65. He played on early hits (It Ain't Me Babe, Let Me Be, You Baby...) but was replaced in 67 and later formed a computer graphics company.

Dr. HAING S. NGOR (55) from Cambodia, was found shot to death in front of his L.A. Chinatown home in March. He had escaped from a Khmer Rouge death camp after 5 years there. Ngor received an Oscar for his debut acting role in THE KILLING FIELDS (84) and went on to Samo Hung's EASTERN CONDORS (86), VIETNAM, TEXAS (90) and several other American movies.

GEORGE N. NEISE (79), from Chicago, was in THE PHARAOH'S CURSE (57), THE THREE STOOGES IN ORBIT, as an alien and THE THREE STOOGES MEET HERCULES (both 62) and JOHNNY COOL (63).

ALLAN NIXON (79), from Boston, was a 6' 4" model brought to Hollywood by MGM. After Army Air Force motion picture unit service, he was in SIREN OF ATLANTIS (47), PREHISTORIC WOMEN (50), PICKUP (51), MESA OF LOST WOMEN and OUTLAW WOMEN (both 52 and by Ron Ormond) and I WAS A BURLESQUE QUEEN (53- in 3D). He also acted on many 50s TV shows (mostly westerns). He was married to actress Marie Wilson (briefly) and in 58 his then new former model wife Velda was arrested for attempting to murder him (by stabbing with a steak knife) during an argument over her alleged involvement with Burt Lancaster. In the 60s, Nixon wrote novels about detectives and Hollywood. He died last April.

BRAD NOWELL (28), from California was the lead singer and guitarist of the "ska-punk" group Sublime. He OD'd in S. F., just months before the group's first major label (MCA) LP release.

DAVID OPATOSHU (78), a Yiddish theatre actor from NYC, was in many movies (since 39) including THE NAKED CITY (48), TARZAN AND THE VALLEY OF GOLD and TORN CURTAIN (both 66), AMERICATHON (79) and BEYOND EVIL (80). He appeared on many TV shows including HITCHCOCK (3 times), ONE STEP BEYOND, TWILIGHT ZONE, OUTER LIMITS and STAR TREK.

JOHN PANOZZO (47), from Chicago, was the drummer for Styx, formed (as TW4) with his twin brother Chuck in the 60s. The group had 16 top 40 hits (74-84) on A+M and sold tons of albums. He suffered from "chronic alcoholism."

LUANA PATTEN (57), from Long Beach, CA, was a child actress in SONG OF THE SOUTH (46) and other early Disney movies. Later roles were in ROCK, PRETTY BABY (56), THE RESTLESS YEARS (59), THEY RAN FOR THEIR LIVES (68) and GROTESQUE (87). Her first husband was actor John Smith (from the CIMARRON CITY series).

MINNIE PEARL (Sarah Ophelia Colley) (83), from Centerville, TN, was a member of the Grand Ole Opry from 1940 to 91 (when she was paralyzed by a stroke). Pearl, known for her hat price tag and the greeting "How-dee!", appeared in COUNTRY MUSIC CARAVAN and TENNESSEE JAMBOREE (both 64), Ron Ormond's FORTY ACRE FEUD and SECOND FIDDLE TO A STEEL GUITAR (both 65) and THAT TENNESSEE BEAT

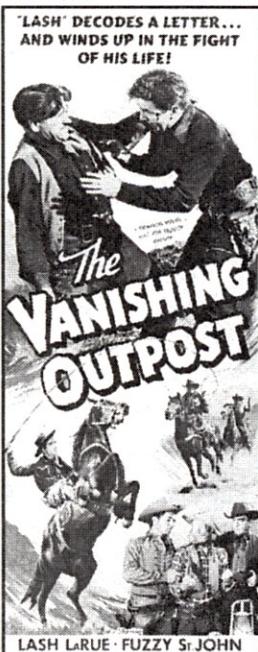
(66) and became a 20 year HEE HAW regular in 70. Her lone country hit was "Giddyup Go-Answer" in 66.

JON PERTWEE (77), from London, was DR. WHO on TV (69 to 74) and was also known for his stage and radio work. He was in MR. DRAKE'S DICK (50), CARRY ON SCREAMING (66) and other Carry On films and THE HOUSE THAT DRIPPED BLOOD (70). His brother was actor and screenwriter Michael Pertwee.

JEFFREY LEE PIERCE (37), from El Monte, CA, was a record store clerk and music reviewer who formed the L.A. (later U.K.) based Gun Club (he was the singer, played guitar and was the only constant member). Fire of Love (81) was the first and best of 11 Gun Club LPs and there were 2 solo albums. Pierce, a Buddhist, died from a brain hemorrhage.

LUIGI PISTELLI (66), was a serious Italian stage actor who was known for Brecht plays. He was also in FOR A FEW DOLLARS MORE and THE GOOD, THE BAD AND THE UGLY (both 66), at least 5 other westerns and THE SWEET BODY OF DEBORAH and MACHINE GUN McCANN (both 68). He killed himself in Milan.

JOSEPH LEE POPE (63), from Atlanta, was a singer with The Tams, whose biggest hit (#9) was "What Kind Of Fool" in 64. The "beach music" R+B group (still around and led by his brother Charles) appeared in MONDO DAYTONA (68) aka WEEKEND REBELLION (70).



DICK RANDALL (70) was the American born, London based international producer and distributor responsible for THE WILD, WILD WORLD OF JAYNE MANSFIELD (68) plus many nudist, mondo, kung fu and horror movies. Some titles are SHANGRI-LA (61), ECCO, AROUND THE WORLD WITH NOTHING ON, MY BARE LADY and PARIS OOH-LA-LA! (all 63), PRIMITIVE LOVE (64), WILD WILD WORLD (65), COTTONPICKIN, CHICKENPICKERS (67), LADY FRANKENSTEIN (72), CROCODILE (79), PIECES (83), DON'T OPEN TILL CHRISTMAS (84), SLAUGHTER HIGH (87) and the recent LIVING DOLL (with Eartha Kitt). Randall also produced Sammy Petrillo comedy LPs like My Son, The Phone Caller.

PHILIP RAPP (88), from England, wrote six Danny Kaye movies including THE SECRET LIFE OF WALTER MITTY (47), created The Bickerson's (radio and TV) and produced, directed and wrote the TOPPER TV series (53-55). Rapp, who also wrote for Broadway and other radio and TV programs died last Jan.

TOMMY (Thomas Noel) **RETTIG** (54), from Jackson Hts., NY, starred as Bart in THE 5000 FINGERS OF DR. T (53) and was Jeff on LASSIE (54-57). He acted on stage since he was 5 and was also in PANIC IN THE STREETS and FOR HEAVEN'S SAKE (both 50), RIVER OF NO RETURN and THE EGYPTIAN (both 54), THE COBWEB (55) and acted on many 50s TV shows. Rettig was arrested several times in the 70s for marijuana and cocaine, and was publicly for changing drug laws. He also appeared in THE LOST EMPIRE (83).

ADAM ROARKE (Richard Jordan Gerler) (58), from Brooklyn, was signed to Universal at age 19 and later became a regular at AIP (often playing bikers). Some roles were in BLOOD THIRST (65), WOMEN OF THE PREHISTORIC PLANET (65), CYBORG 2087 (66), HELL'S ANGELS ON WHEELS (67), PSYCHOUT and THE SAVAGE SEVEN (both 68), HELL'S BELLES (69), THE LOSERS and A BULLET FOR PRETTY BOY (70), FROGS (71), PLAY IT AS IT LAYS (72), DIRTY MARY, CRAZY LARRY (74), THE STUNT MAN (78), THE BEACH GIRLS (82), SLIPPING INTO DARKNESS (88) and SIOUX CITY (95). Roarke relocated to Texas in the 80s, where he taught acting and co-directed TRESPASSES (83). He was also was on HITCHCOCK, STAR TREK, THE MOD SQUAD, MAN FROM

U.N.C.L.E. and other shows. He died from a heart attack.

VITO SCOTTI (78), born in S. F. but raised in Italy, was in CRISS CROSS (49), CONQUEST OF SPACE and SABAKA (both 55), MASTER OF THE WORLD and THE EXPLOSIVE GENERATION (both 61), HEAD (68), many Disney movies, THE GODFATHER (72), and GET SHORTY (95). He was on ANDY'S GANG (as Rama), TWILIGHT ZONE, THE ADDAMS FAMILY (as various characters including Sam Picasso), GILLIGAN'S ISLAND and THE FLYING NUN (both many times), BATMAN, WILD WILD WEST and many other shows.

STIRLING SILLIPHANT (78), from Detroit, received an Oscar for IN THE HEAT OF THE NIGHT (67). He wrote or co-wrote the screenplays for FIVE AGAINST THE HOUSE (55), NIGHTFALL (56), VILLAGE OF THE DAMNED (60), CHARLY (68), MARLOWE (69), THE POSEIDON ADVENTURE (72), SHAFT IN AFRICA (73), THE TOWERING INFERNO (74), THE KILLER ELITE (75), THE ENFORCER (76), TELEFON (77), CIRCLE OF IRON and THE SWARM (both 78) and WHEN TIME RAN OUT (80). Silliphant, who had cancer, lived in Thailand since the 80s as a Buddhist. His last credit, CATCH THE HEAT (87) starred his wife, Tiana Thi Thanh Nga (Alexander). A friend and student of Bruce Lee, he also wrote for NAKED CITY, ROUTE 66 and many other TV series.

TERRY STAFFORD (-), born in Hollis, OK, had a #3 hit with "Suspicion," an Elvis song. He acted in WILD WHEELS (69), and later made the country charts 6 times.

MCLEAN STEVENSON (66), from Normal, Ill., played Col. Blake on M.A.S.H. (72-75) and was a regular on 7 other shows. He was also a TV comedy writer and appeared in WIN, PLACE OR STEAL (72), THE CAT FROM OUTER SPACE (78) and other features.

JOSEPH M. SUGAR (73) was president of the Cinerama company (68-75). Some releases were CANDY (68), WHATEVER HAPPENED TO AUNT ALICE? (69), THE HONEYMOON KILLERS (70), WILLARD (71), BEN (72), and WALKING TALL and TERROR IN THE WAX MUSEUM (both 73). He had helped establish roadshow distribution when a manager at 20th Century Fox and also was an executive with Republic, PRC, Eagle Lion, United Artists, Warners, Gamma III, AIP and Embassy.

TORU TAKEMITSU (65), from Tokyo, composed scores for many films (some by Kurosawa), including KWAIDAN and WOMAN OF THE DUNES (both 64), DODESKA-DEN (70), RAN (85), BLACK RAIN (85) and RISING SUN (93).

LYLE TALBOT (Lisle Hollywood Henderson) (94), a one time stage magician (Talbot was his grandmother's last name) from Pittsburgh started acting at Warners. He became a founding member of the Screen Actors Guild and his major studio career ended because of the at the time radical move. Some of his "150" features were: THE THIRTEENTH GUEST (32), A SHRIEK IN THE NIGHT and 20,000 YEARS IN SING SING (both 33), RETURN OF THE TERROR (34), TRAPPED BY TELEVISION (36), TORTURE SHIP (39), ONE BODY TOO MANY and ARE THESE OUR PARENTS? (both 44), VIGILANTE (47), WILD WEED (49), CHAMPAGNE FOR CAESAR, ONE TOO MANY and EVERYBODY'S DANCIN - a Spade Cooley musical (all 50), UNTAMED WOMEN (52), TOBOR THE GREAT (54) and HIGH SCHOOL CONFIDENTIAL (58). VARIETIES ON PARADE (51), MESA OF LOST WOMEN (narrator) and OUTLAW WOMEN (both 52) are all by Ron Ormond and Talbot was in Ed Wood's GLEN OR GLENDA, CROSSROADS AVENGER (TV pilot) (both 53), JAILBAIT (54), PLAN 9 (56), as Gen. Roberts and the recent HAUNTED WORLD OF ED WOOD documentary. His incredible "poverty row" and "roadshow" career also included Bowery Boys and Jungle Jim movies and serials: MYSTERY OF THE RIVERBOAT (44), CHICK CARTER DETECTIVE (46), BATMAN AND

ROBIN - as Commissioner Gordon (49), ATOM MAN VS. SUPERMAN - as Lex Luthor, COMMANDO CODY (53), and TRADER TOM OF THE CHINA SEA (54). On TV he appeared on many top shows, was a regular on THE BOB CUMMINGS SHOW (55-6) and was neighbor Joe Randolph on THE ADVENTURES OF OZZIE AND HARRIET (56-66). Son Stephen Talbot was Gilbert on LEAVE IT TO BEAVER (59-63). Lyle was married 4 times. He appeared for years the dinner circuit, was on a HITCHCOCK TV show in 86 and made a final stage acting appearance last year (!).

BOB THIELE (73), from Brooklyn, produced countless 50s pop hits and many of the biggest jazz artists and started several record labels. He signed Buddy Holly And The Crickets (in 57), produced Holly's NYC sessions, all of Coltrane's Impulse LPs, B. B. King and others at Bluesway and many artists for his Flying Dutchman label in the 70s. His 4th wife was singer Teresa Brewer.

JOHN VAN EYSEN (73), from South Africa, played Jonathan Harker in THE HORROR OF DRACULA (58). He was also in the Hammer films FOUR SIDED TRIANGLE (53), MEN IN SHERWOOD FOREST (54), ENEMY FROM SPACE (57) and MAN WITH A DOG (58). He became a production executive for Columbia in 69. Van Eyssen died last Nov.

JO VAN FLEET (81), from Oakland, CA, was a Tony and Oscar winning actress whose film debut was as James Dean's mother in EAST OF EDEN (55). Some other roles were in I'LL CRY TOMORROW (55), the 66 TV version of CINDERELLA (as the wicked stepmother), THE GANG THAT COULDN'T SHOOT STRAIGHT (71), SATAN'S SCHOOL FOR GIRLS (73) and Polanski's THE TENANT (76). She also appeared on INNER SANCTUM, HITCHCOCK (3 times), THRILLER, WILD WILD WEST and THE MOD SQUAD.



Lyle Talbot

JOHNNY "GUITAR" WATSON (61), from Houston, first recorded ("Motorhead Baby") as a teenager in 52. He did incredible guitar instrumentals ("Space Guitar"), cool blues songs ("Gangster Of Love") and recorded and toured with rocker Larry Williams in the 60s. In the mid 70s he hit with funk dance songs ("Ain't That A Bitch," "A Real Mother For Ya" ...). He had a total of 18 R+R chart hits from 55 to 84 for Federal, RPM, King, DJM and other labels. Watson died onstage in Yokohama, Japan from a heart attack.

LO WEI (76), from Jiangsu province, China, directed the first Bruce Lee hits: FISTS OF FURY (72) and THE CHINESE CONNECTION (73) for Golden Harvest. He had been a Hong Kong movie star in the 50s and directed 17 movies for The Shaw Brothers. He later formed his own company and directed early Jackie Chan movies including NEW FISTS OF FURY (76), KILLER METEOR (77), MAGNIFICENT BODYGUARDS and SPIRITUAL KUNG FU (both 78).

JACK WESTON (Weinstein) (71), from Cleveland, was a Broadway actor who was a regular on ROD BROWN AND THE ROCKET RANGERS (53-4) and THE HATHAWAYS (61) starring chimps. He appeared on TWILIGHT ZONE, ALFRED HITCHCOCK, THRILLER and was in films since 58, including THE INCREDIBLE MR. LIMPET (63), MIRAGE (65), WAIT UNTIL DARK (67), GATOR (76), CAN'T STOP THE MUSIC (80), ISHTAR (87) and SHORT CIRCUIT 2 (88). His first wife was actress Marge Redmond (from THE FLYING NUN).

also **MERCEDES ELLINGTON** (76), **AUDREY MEADOWS** (71), **GREER GARSON** (),

Thanks to: Richard Harlan Smith (NYC), Mark J. Price (Canton, Ohio), Eric Caiden (Hollywood), Erich Mees (Dunwoody, GA), Jim Knusch (Port Jefferson, NY), Harold Pfeffer (The Bronx), Paul Petrosky (Pittsburgh), Rudolph Grey (NYC), Michael Will (Montreal), Andreas Pieper (Munster, Germany)

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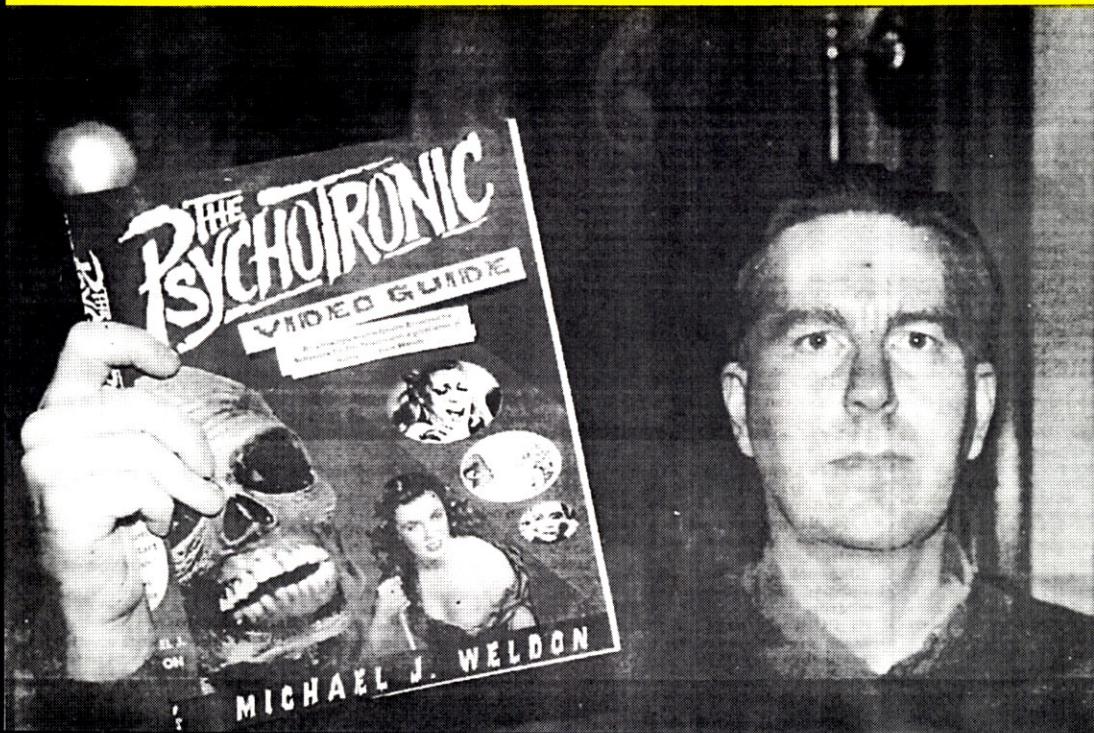
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liv är monster och skräck



SEX OCH VÄLD. Innovatören av psychotronicgenren Michael J Weldon tycker att sex och våld är viktiga ingredienser i en bra film.
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